

THE TARZAN[®]

CHRONICLES

TEXT BY

Howard E.
Green



FOREWORD BY PHIL COLLINS









THE TARZAN CHRONICLES

Howard E.
Green

A Welcome Book

 HYPERION

New York

FOREWORD

My first thoughts about getting involved in animation came when my children and I used to watch the movies together. At first, my interest lay in the character voices. I never gave much thought to writing the music. It seemed out of my reach, such was the importance of music in all of the Disney films.

Then, out of the blue, a call came inviting me to write the songs for *Tarzan*. For a while I'd been wanting to write for film, so this was not only a golden opportunity but it was with Disney whose heritage was unequalled.

The only reservation I had was my own ability to deliver what they wanted. When you make an album of your own, other people's opinions, with the odd exception, are outside your interest. But please yourself first. Here, though, was a committee of collaborators with only the movie to serve. The story, the characters, the inevitable humorous song, all these things were new to me. I have to admit it made me a bit nervous. But the Disney team seemed to have the confidence in me that I lacked, and for that I will always be grateful. The chance to push my particular envelope and discover things that I had previously left unspoken about was exhilarating.

Our very first meeting was at the Metropole Hotel in Geneva, Switzerland. Although I really wanted to do it, I didn't know if I was capable of writing lyrics that push a story along the way they have to in animated movies. It took a while for me to realize that they didn't want me to be like Shelley or Elton John, they wanted me to be me. Which of course gave me the confidence to have a go. I left the first meeting excited and a bit over-enthusiastic.

The next meeting, and my first at Walt Disney Feature Animation in Burbank, was very exciting and a bit intimidating. I'm sure people will find it strange that someone who has had a large degree of success over a long period of time would be nervous. But the Disney legacy is alive and well. Everyone wishes, made the best contribution and encouraged



me to vocalize my thoughts and ideas. Although the first time everyone looked over and said "...well Phil, what do you think?" I was hoping the ground would open. This is their world and I'm just visiting. Of course these were my thoughts, not theirs. Soon my insecurities started to vanish and I truly started to enjoy this collaboration with such wonderfully talented people.

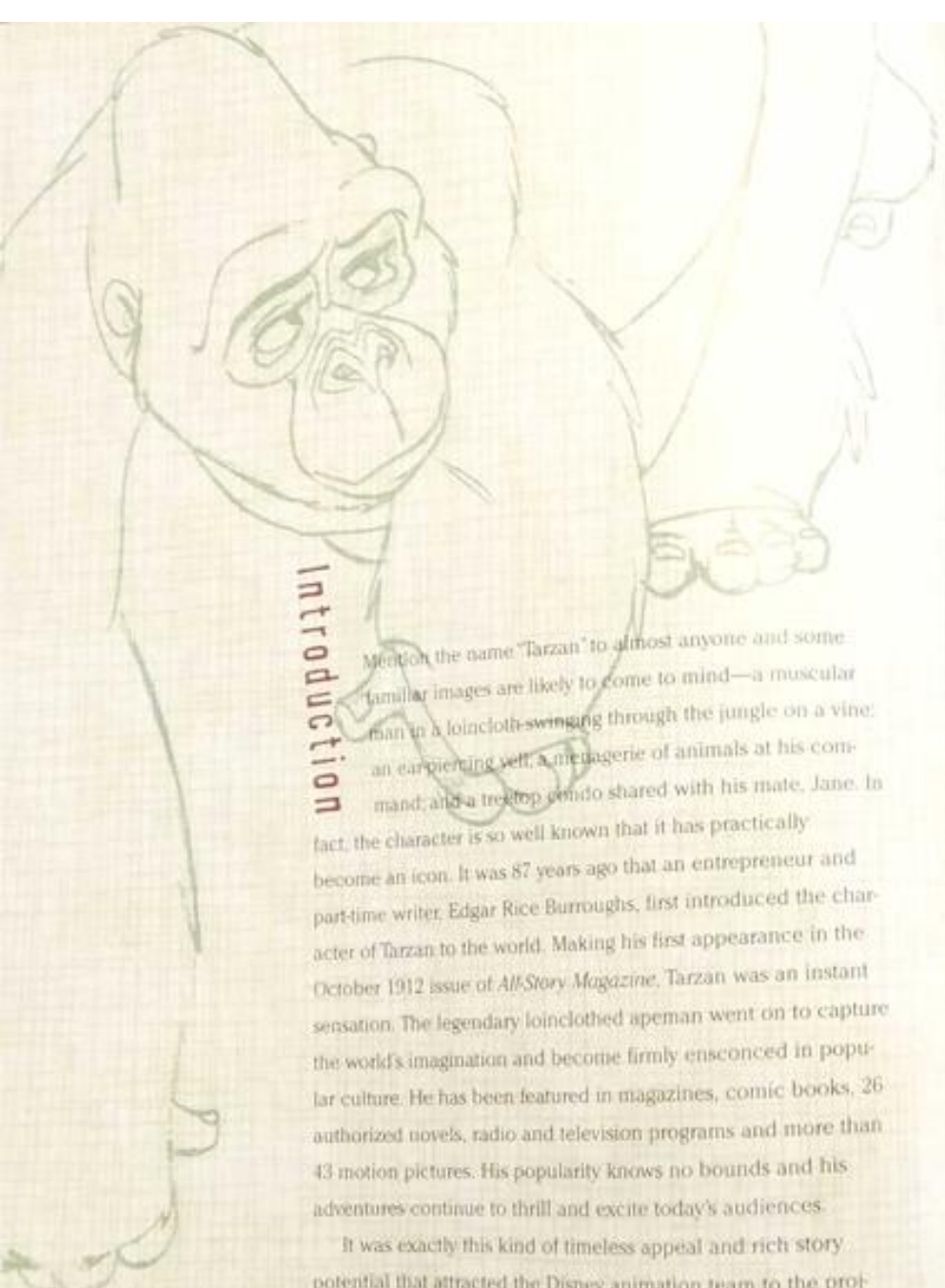
Most of the songs written for *Tarzan* came from gut reactions I had after reading the treatment. They all developed out of impressionistic sessions once I knew where the songs were to be placed and how they needed to feel emotionally.

In retrospect the last four years have whizzed by. I have surprised myself, and I hope, surprised others too. I've made some wonderful new friends and it has been an honor and a pleasure helping to create what we all feel is a Disney classic. Something that will last a lifetime, and be watched and enjoyed by other fathers and their children.

I can't wait to get started on another one...!

Phil Collins

Walt Disney Feature Animation
The people environment
Production office

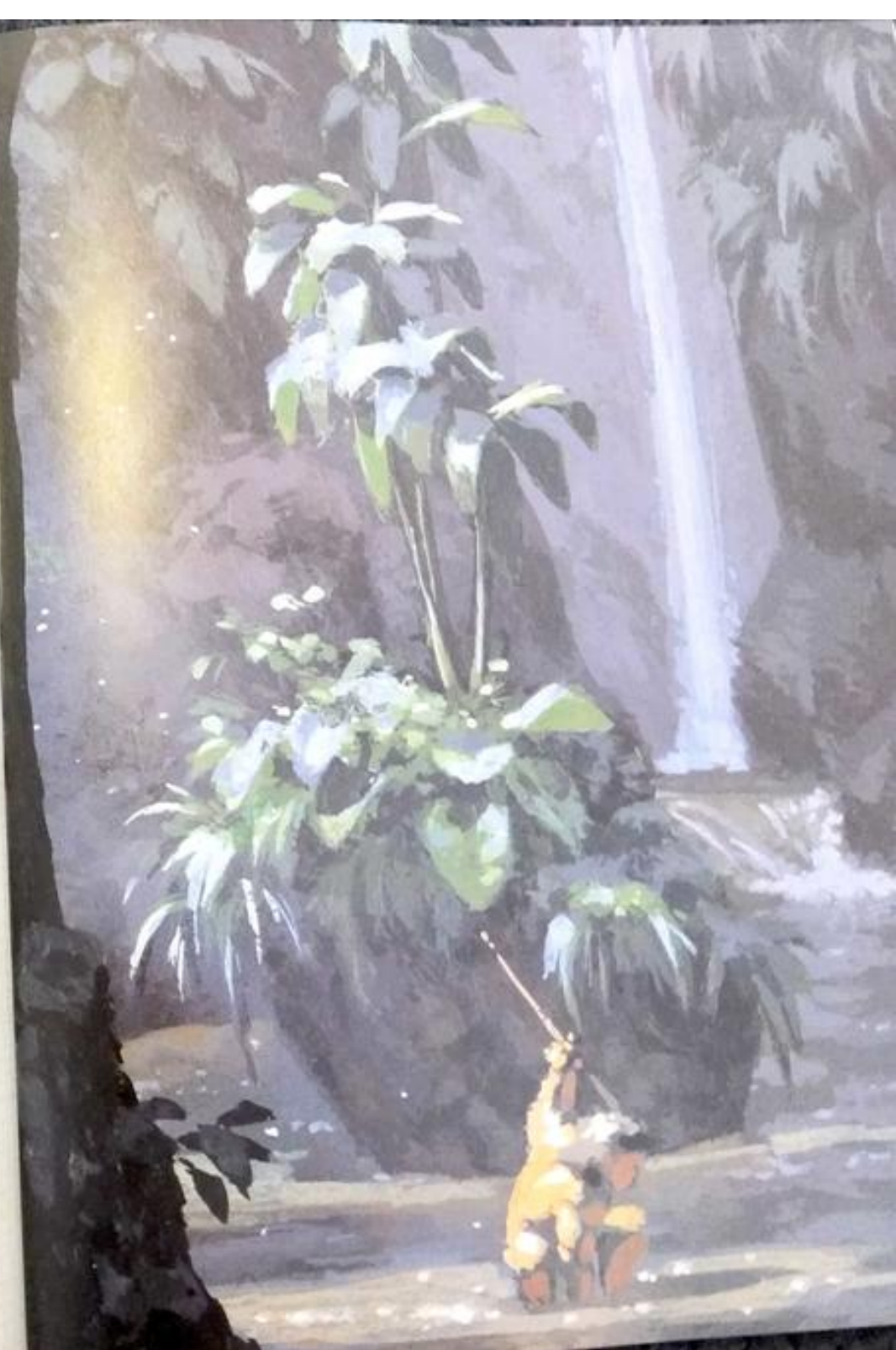


Introduction

Mention the name "Tarzan" to almost anyone and some familiar images are likely to come to mind—a muscular man in a loincloth swinging through the jungle on a vine, an ear-piercing yell, a menagerie of animals at his command, and a treetop condo shared with his mate, Jane. In fact, the character is so well known that it has practically become an icon. It was 87 years ago that an entrepreneur and part-time writer, Edgar Rice Burroughs, first introduced the character of Tarzan to the world. Making his first appearance in the October 1912 issue of *All-Story Magazine*, Tarzan was an instant sensation. The legendary loinclothed apeman went on to capture the world's imagination and become firmly ensconced in popular culture. He has been featured in magazines, comic books, 26 authorized novels, radio and television programs and more than 43 motion pictures. His popularity knows no bounds and his adventures continue to thrill and excite today's audiences.

It was exactly this kind of timeless appeal and rich story potential that attracted the Disney animation team to the project. But what could Disney do with *Tarzan* that hadn't been done before? Why make an animated version? The story had been told many times and in many ways for the big screen.

OPPOSITE: Visual development art by Ian Geding





anim 2001: Young Tarzan discovers he is different. Rough animation by Supervising Animator John Ripa.

anim 2001: Kala attempts to console Tarzan. Production still.

and Jane are physically the same. He couldn't look at his own face; but this would give him something that he could physically look at. The icon of the two hands spread through the film and it became a metaphor for Tarzan's search for identity. It first appears when Kala lifts baby Tarzan into her arms, then again at the age of five when he puts his hands up against Kala's and sees that he is different."

Kevin Libe's Journal
July 22, 1998

When I read the book, certain images revealed themselves and I am quite proud that one in particular has stayed with us to the end: the hand-to-hand metaphor. It's an image that externalizes the main character's internal journey. Talk is cheap, but an image burns into the soul and this one burns strong. A baby's hand holds a gorilla's hand to a metaphor that is at the soul of our Tarzan.

"What struck me most when reading the book," asserts Feature Animation President Thomas Schumacher, "was that Burroughs had created the perfect template for an animated film. The irony of it is that we often look at literature and wonder, 'how how can we animate that?' Here is a book that cries out to be animated. Yet we're the first filmmakers to have ever taken Tarzan from page to screen and presented the character as Burroughs intended. He is at one with the animals; he talks to them. In other film versions, this connection is marginalized with Tarzan riding an elephant or having a chimpanzee on his shoulder. Now we have Tarzan speaking with them, living with them, learning from them. The combination of the ultimate animation concept and this great story about who and what your family is, seemed like a great idea. Frankly, our biggest deficit was that the title was so familiar that almost everyone had a preconceived notion of it."



anim 2001: Young Tarzan discovers he is different. Rough animation by Supervising Animator John Ripa.





"What fascinated me about the novel," Schumacher continues, "was the central thematic notion of family and how your family is as much about what you create around you as it is about the genetic family. This seemed particularly appropriate in today's world where we have children who are in households affected by divorce, death or adoption and yet they still create

new. Character development art of Kala and young Tarzan by R. B. Lewis.

207 Visual development art of Kala and baby Tarzan by Paul Fatin.

Chris Buck's Journal
August 11, 1999
I find Kermah's Tarzan story-
ing to be incredibly and often
questioning, but as I've learned that
we had some stories to tell, grow
but our idea, it's kind of a
super in the book, and it may be
difficult for the audience to get
behind his character.
We can't allow our heroes to
become too good. We need to explore
the weakness side of this story.
The characters' relationships need
to be at the core of our film.

Beautiful families. Tarzan's family is
Kala, Kerchak, Terk, and this whole com-
munity. Even though it's not the family he
was born into, it is the family that raised him and
imparted solid values and attitudes about life."

From the outset, Directors Chris Buck and Kevin Lima knew
that it was this notion of "family" that needed to be at the heart
of their film—the film would ultimately succeed or fail based on
the strength of its characters and their relationships to one
another. The characters had to be believable, entertaining and
sympathetic. The audience would have to relate to Tarzan and
care about his plight. Creatively, the filmmakers knew that a film

set in the African jungle would provide
ample opportunity for adventure while the
colorful animal cast would lend itself
easily to humorous situations. What
they really wanted was to infuse
the story with the emotional
content and heartfelt
moments necessary to
involve the audience on a
whole other level.



208 Character develop-
ment art of Kala and her
baby by Peter de Sève

207 Development art
of Tarzan and Terk by
Paul Fatin





THIS PAGE: Tarzan's first
meeting with Tantor. Visual development
concept art by John McKinley.

Story development on Disney's *Tarzan* began in earnest in January 1995 with the hiring of screenwriter Tab Murphy (*Gorillas in the Mist*, Disney's *The Hunchback of Notre Dame*). He was attracted to the theme of man-versus-nature and felt the story had great potential. After meeting with the directors to get their thoughts on the story, Murphy began writing a treatment.



"The big question mark from the start," recalls Murphy, "was the ending. In the book, the third act essentially takes place outside the jungle. I was in

favor of Tarzan leaving and having him go to England. That's how I wrote the first draft of the script."



Lima and Buck believed strongly that the film would lose some of its magic if Tarzan were to leave the jungle. It meant leaving behind all the wonderful animal characters that the audience had spent the first two acts getting to know and care about. Despite these misgivings, Murphy was given the creative freedom to try and make it work. "Story development is a discovery phase," asserts Lima. "It's sometimes a bumpy road. We decided to let Tab try the third act his way because maybe there was something we weren't seeing as directors. Chris and I weren't too keen on having the story move back to London because it shifted the focus to just Tarzan and Jane and got away from what we thought was the central thematic concept: what defines a family? After we read the first draft, we were even more convinced that he shouldn't leave the jungle."



Steve Burt's Journal
 June 5, 1998
 Establishing the tone for this film
 has been very tough. We struggle to
 find Tarzan's character. The challenge
 is to differentiate between a balance
 between drama and comedy, between
 quiet emotional pieces and action-
 adventure sequences.

Lima adds, "Whenever we were confronted with a situation that didn't ring true, we talked a lot about how it related to things that went on in our lives. We would always try to find ways to make the moments real. That's very important to me, to hook into something that's specific to real life. I think ultimately Tarzan is his own villain. He causes the downfall of his family himself. He gets pushed a bit by Clayton but ultimately he acts on his own. It's not the classic hero's journey where there's a strong external force that is playing against him. Tarzan's conflict is internal and we searched throughout the film to find ways to take his internal journey and make it external."



18. Clayton manipulates Tarzan into leading him to the gorillas. Storyboard art by Mark Kennedy.

18. Clayton
 Production still.

Clayton: If she only could have spent more time with the gorillas. She's so disappointed.



18.5-116.2

Clayton: Crushed, really.



18.5-117.1

Clayton: Sorry, old boy.



Clayton: Oh, well. I'd best get Jane's things to the ship.



18.5-122.1

Tarzan: Clayton!



18.5-127.1



18.5-128.1

Tarzan: If Jane sees gorillas...



18.5-129.1

Tarzan: ... she stays?



18.5-130.1

Clayton: Say...



18.5-131.1

Clayton: ... that's why she came, isn't it?



Tarzan: I will do it.



1993 1993: Dynamic staging adds to the sense of panic and traps Tarzan's feet as a result of being trapped on the ship by Clayton. Storyboard art by Glen Keane

It may sound relatively easy in hindsight, but finding the right blend of story elements and the right tone for the characters was an exhausting and time-consuming process. As the producer, directors, and story team struggled to give the story the freshness, emotion and entertainment it needed, a team of animators was anxiously awaiting their assignments. A screening of the story reels for the production team in early 1997 represented an emotional low point for the directors and underscored the pressure, tension and frustrations they were experiencing.

"With story," asserts Producer Bonnie Arnold, "you have to take baby steps to your goal. It can be pretty discouraging. Part of our dilemma has been trying to integrate humor and emotion. In the beginning, it's hard to know how it will all fit together."

In January 1997, the husband-and-wife writing team of Bob Tzudiker and Noni White were brought in to lend their expertise to further refining the script. The duo had previously worked on the Disney animated features *The Lion King* and

Disney's *The Hunchback of Notre Dame* and had a reputation for being great collaborators as well as an integral part of the Studio's Feature Animation family. Dave Reynolds, a veteran comedy writer, also came in around the same time to add punch and definition to the characters and their dialogue.

"Bob and Noni came in at a time when we were hurting in the story room; we were wounded," recalls Bock. "They not only brought good story sense to the process but also managed to uplift us all emotionally. They would keep saying, 'You know this is really going to be good. We've got something here.' We really needed it at that point, because we were beginning to have a lot of self-doubt."

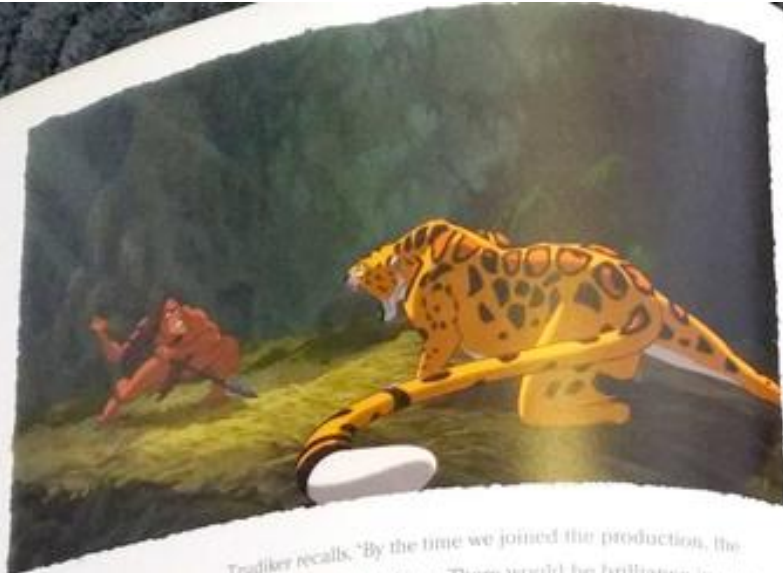


March 1997: Journal
February 22, 1997

There have been some interesting conversations. Bob and Noni seem to have not arrived without their own story, but I am not sure they're here. They've been busy with their own story, but I think we have some interesting conversations. I think we have some interesting conversations. I think we have some interesting conversations.

One of the biggest issues is that they've helped us find a better way to tell the story. They've helped us find a better way to tell the story. They've helped us find a better way to tell the story. They've helped us find a better way to tell the story.

Going to work on the story. It's not as easy as it seems. It's not as easy as it seems. It's not as easy as it seems. It's not as easy as it seems.



Tadpole recalls, "By the time we joined the production, the script needed to find its focus. There would be brilliance in one scene and not in the next. The difficulty working in such a collaborative medium is that holding to a central vision is near-impossible—it's easy to forget where you're headed. We were able to start fresh in a sense, which was scary for the filmmakers who were already behind schedule. We spent several weeks reworking the story with the directors, producer, and the story team, came up with a new outline and then started writing."

"I was initially hired on for six weeks of rewriting and punch-up," states Reynolds. "A year and a half later, I finished. Either they liked my work, or I was very bad at time management."

Brian Pimental, who served as head of story for the film, states, "The screenwriter/story team relationship is hopefully one that encourages brainstorming, debating, and finally breakthroughs. The process is rarely smooth. You fight to get all these different things onto the script page. And then when it's time for storyboarding, you find other problems that you hadn't seen



1993 1993: Production stills and storyboard art of Taziki emerging victorious from the dance fight with Sabre. Storyboard art by Jeff Davis



1993: Animation studies of young Taziki by John Ripa

Kevin Lima's Journal
June 10, 1997

Some sequences are coming off without a hitch while others are requiring much more adaptation. It's interesting that we seem to be having the most trouble in the 2nd half of the 2nd act. Because of the old structure of the plan, new characters arriving in the 2nd Act, we have to deliver a lot of exposition at untimely moments. We've storyboarded Taziki going to the humans to learn more about them 2 times so far. I know that that's a relatively low number of boards, but we still haven't nailed down the concept, the beats of the scene. In fact, we may have thrown the baby out with the bathwater in our most recent reconceive.

before because you were just dealing with words and now you're dealing with images as well. There are moments of disagreement, but you need that. It's sort of a checks and balances to get the very best you can up on the screen.

"Communication is critical to the storyboarding process," continues Pimental, "and in the case of *Tarzan* we were able to overcome some pretty tough challenges by talking things out in the story room with the directors and the writers."

White adds, "What we always hope will happen is that we write something and give it to the storyboard artists, who will then respect what we've written and make it better. Everybody has to be pulling in the same direction. We ended up with a *Tarzan* that is not necessarily what we would have written ourselves but it was a delight to discover things that we might not have done on our own. It shows the importance of collaboration."

The writers were quick to realize the importance and relevance of the "family" theme. According to White, "In *Tarzan*'s case, the apes are his family. It's an extended notion of family and the ways in which we connect with each other in the world. For me, the heart of this movie is the dignity of the apes and the family structure they have."



Kala: He's only a child.
Kerchak: That's no excuse, Kala. You can't keep defending him.

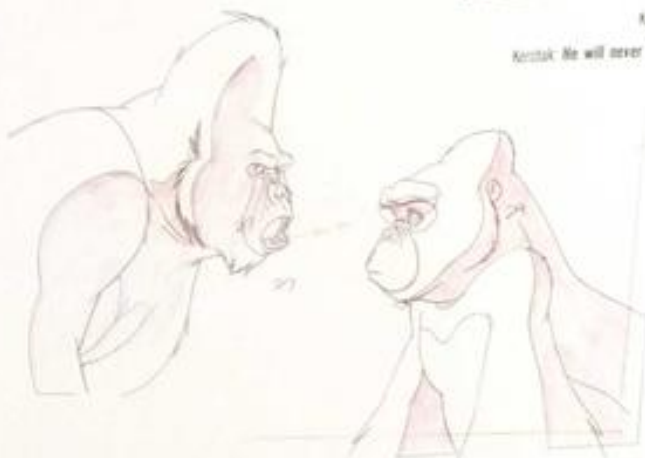


Kala: But he'll learn.

Kerchak: He will never learn! You can't learn to be one of us!

107-108: Storyboard art by Tereza Bellusky (107) and Brian Fumal (108), and Steve Rodriguez (109)

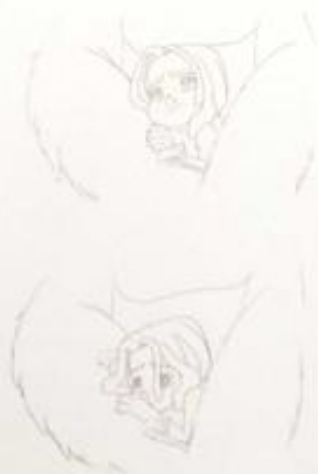
107: Cleanup animation of Kerchak by Cleanup Character Lead Tony Lee, and of Kala by Cleanup Character Lead Jane Fujimori



110: Cleanup animation of young Tarzan by Cleanup Character Lead Margie Banerle

"One of the things we decided early on," continues Arnold, "was the importance of the relationship between Tarzan and Kala. The close bond that they share is at the heart of our story. Showing what happened in his childhood that would affect his whole life was a significant piece of the story puzzle. What is it like as a child, when you realize there's something about you that's different from everybody else? When you're young, you don't really notice differences all that much, but at some point in your life, all of sudden you become aware of them, and that's what happens to Tarzan. He becomes aware that he is different. His mother reassures him that things will be all right and he comes out of it with the resolve that he's going to be the best ape ever. This gives us tremendous insight into the type of person he is and sets the stage for the extraordinary survivor he is to become."

Gradually, over the next few months, the story began to come together and morale improved tremendously. As the ani-



113: Tarzan confronts Kerchak. Visual development art by Paul Felix

113: Production still

mators started to bring their characters to life, the directors and writing team drew new inspiration and the creativity seemed to flow in all the various departments.

Pimental recalls, "When I was first approached about working on this film, I was a bit hesitant. My initial reaction was that this story had been done so many ways before. But then Kevin started telling me about the emotional side of the story. I liked the

whole idea of a mother raising a baby that's different from her and trying to bring it back into her family. I began thinking, 'None of the other Tarzan movies have ever really dealt with the apes or how Tarzan would interact with them.' Only in animation could you explore the depth of this relationship by having the apes talk.





Jane: It was amazing, Daddy!



He supported his weight on his knuckles . . .



Jane . . . and he bends his elbows out like this!



Jane: And then he walks like this.



Porter: Oh, I see! Like Aunt Isabel.

Jane: Jane described Tarzan to her father. Storyboard art by Damon Anderson.

"We have a great voice cast on this film," adds Pimental. "It has helped us move the story forward. For example, we had been experimenting with the character of Jane and were having difficulty finding out who she was. Once Minnie Driver was cast, she added a tremendous spark and a quirky kind of personality that we had hoped for, but never expected. Even when the dialogue was a little rough, she would find a way to make it work. Similarly, Tony Goldwyn's performance for Tarzan gave the character a vulnerable side and he became a real person. We began to see his struggles, shortcomings and what he wants out of life."

"Writing for Jane and Porter," asserts Reynolds, "you had to keep in mind that seeing the gorillas in the wild was their dream and finding Tarzan was like discovering the missing link. Their comedy was initially born out of their scientific approach to the jungle. The obvious idea is that when Tarzan meets Jane and the other humans, his life will never be the same: when in reality it's the humans who are more profoundly affected by Tarzan."



Tarzan: Jane must stay with Tarzan.



Jane: No, I can't stay. I've got my father, and . . .



Tarzan: Jane. Stay. Please.

"I love the character of Jane," adds Whinn. "She is feisty, intelligent and feminine. I think she's quite extraordinary and I love having a woman like her in the movie. Minnie's performance was showstopping and she would embellish brilliantly."

Lima observes, "From the very beginning of the story process, I didn't want this film to become a typical Disney romance. I didn't want the romance to start full-blown and have the whole story focus shift to concentrate on that one aspect. It became a real balancing act. In the first story pass, there was no romance whatsoever; we left it out entirely. In the second pass, Tarzan and Jane started to come to life, especially after their first encounter in the treetops had been storyboarded. At this point, there was no doubt that there had to be something. The romance could no longer be left out. It demanded its share of the story. But what we didn't want was for Tarzan's reason for going with the humans to be based strictly on his feelings for Jane."



1999: Production stills, storyboard art by Mark Kennedy, and rough animation of Jane by Mark Kennedy and of Tarzan by Glen Keane.





The story process also affected the film's climax. According to Greg Porter, the film's editor, "Originally the film's climax—Tarzan battling Clayton on a fiery boat—worked wonderfully on its own. But when the sequence was edited together, we realized that we had somehow 'lost' the character of Tarzan in all the action.

"The vine fight was an idea Bob and Noni brought to the table. We were reluctant at first, but by shifting the action to the trees, the audience was placed in Tarzan's world. Throughout the scene, Clayton becomes more and more like the animals he's hunted."



27-9535: Storyboard art of the close fight between Tarzan and Clayton by Frank Roney





1993-1994: The "Trashin' the Camp" sequence required the efforts of every storyboard artist on the film and some of the animators. Storyboard art by Dave Anderson, Brian Pimental, Ben Daugherty, Carlos Holliday, Mark Kennedy, Frank Rizzo, Sergio Pablos, Mike Surrey, and Mark Walton

One of the toughest scenes in the film to board was the intricate and elaborate gag-filled action that accompanies the "Trashin' the Camp" musical number. Pimental and his team had to visualize what kind of imagery would match the musical mayhem being created by a band of Tarzan's pals. Known throughout the department as the "doom assignment," the team rose to the occasion and eventually came up with a wild assortment of humorous vignettes to equal the fun and frenetic pace of Phil Collins's scat tune as delivered in high style by Rosie O'Donnell as Terk.

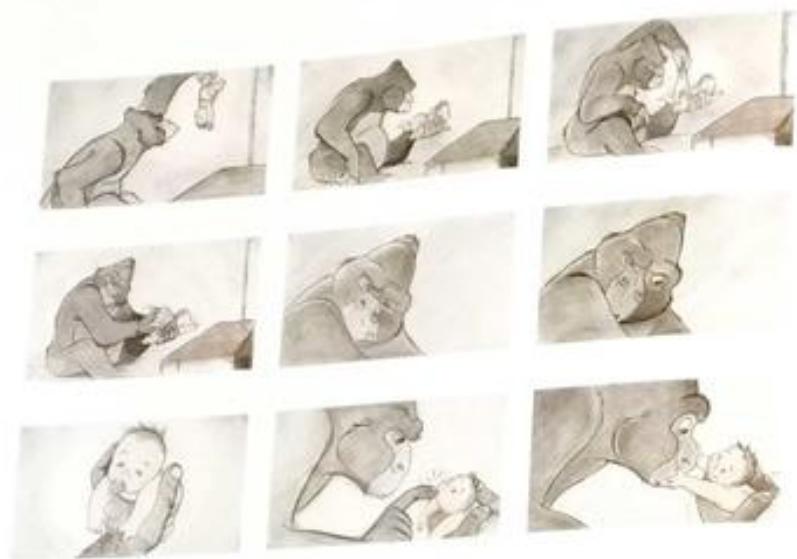




1999, 1997, 1996, and
1995: Storyboard art of
Kala finding baby Tazoo
by Brian Fennell

2000: Layout research
for the live action by
John Pugh











By March of 1998, the film had finally hit its creative stride and the story had come together as a cohesive entity with all the right emotional beats. It was time to screen the film

once again for the crews in Burbank and Paris. The reaction this time was much different than the previous screening.

As story in Lina's diary perhaps best expresses his philosophy and approach towards the filmmaking experience:

TRUST THE PROCESS

No matter how straight forward it may seem, it will be harder than you think.

Everyone at one time or another will think you're an idiot!

You will continually ride the highs and lows

EXECUTION IS EVERYTHING

Buck concludes: "Going in to this project, we were all thinking: This is going to be a great movie. Let's have fun and play up all the aspects of the animals and the jungle adventure." But in the end, along with all the excitement and laughter, the film shaped up into something that is really touching audiences.

People are moved by the film and some even end up with a tear in their eye. One of the things I really love about the film is that it has altered the perception that most people have of "Tarzan"—it provides a more emotional experience than most would ever have thought possible."

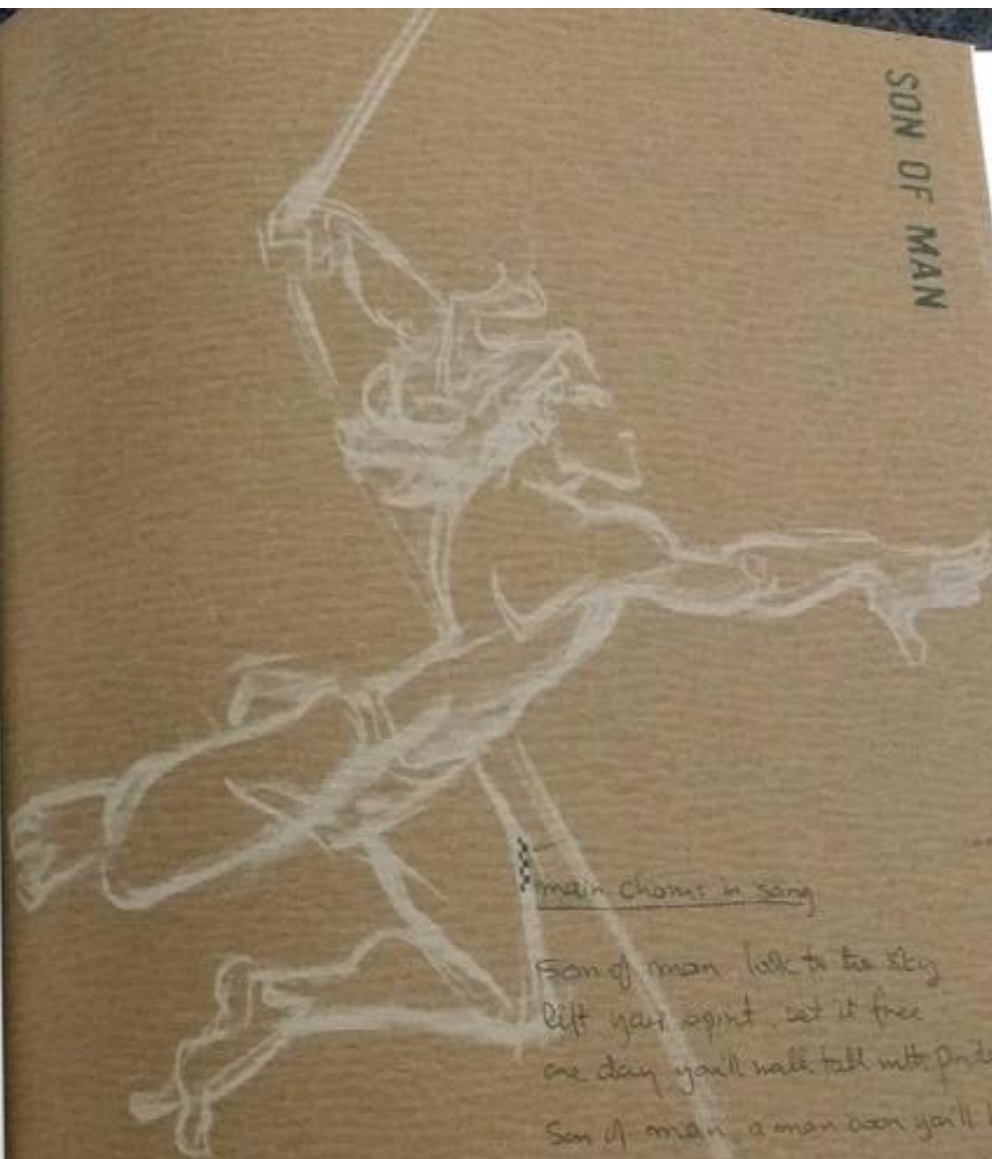


THIS PAGE: Rough animation of Tarzan and Kerchak by Glen Keane

we are in the final stages of active story work and continue to have creative discussions, writing rough for still taking elements that have succeeded in getting into the script. The audience reaction to all the right emotions and to all the things, but some important to the film. The one and only element that worked is a character that was "human" (Kerchak) that at the time screening and production. We were excited, we had found a corner of jungle, we weren't even close to being complete. There were still story issues (Tarzan's character being on the last need of overall, the hardest stage like creating/finding what works and reworking what's broken.

I move forward with a greater understanding of what I'm creating and a renewed enthusiasm for what could be ultimately very rewarding.

SON OF MAN



man chorus in song

Son of man, look to the sky
Lift your spirit, set it free
one day you'll walk tall with pride
Son of man, a man soon you'll be
Son of man, a man in time you'll be
Son of man, come claim your destiny
Son of man, believe and you will see
Son of man, be strong and you will see

OR

Lift your spirit, set it free
Son of man, where you lead all will go



ABOVE: Rough animation of Tarzan by Supervising Animator Glen Keane

Rediscovering Tarzan

He could spring twenty feet across space at the dizzy heights of the forest top, and grasp with unerring precision, and without apparent jar, a limb waving wildly in the path of an approaching tornado.

He could drop twenty feet at a stretch from limb to limb in rapid descent to the ground, or he could gain the utmost pinnacle of the loftiest tropical giant with the ease and swiftness of a squirrel.

Edgar Rice Burroughs
Tarzan of the Apes, 1912

From the project's inception, the filmmakers wanted Tarzan to be a dynamic and dimensional character who would captivate contemporary moviegoers. They wanted to avoid simply resurrecting the dated image of a primitive apeman who swings on vines and speaks in halting English—an image that, through film and other media, has been burned onto the American imagination. The creative team instead determined to uncover what laid at the heart of Burroughs' classic stories in order to uphold the spirit of his vision.

As the film's central character, Tarzan had to be sincere, sympathetic, and believable in order to carry the story and maintain audience interest. He had to possess the anatomy of a super athlete, the movements and instincts of a jungle animal and an emotional range that would allow for love, anger and intense introspection.



8098: The "Disney-style" \$20 bill given to Glen Keane to commemorate his 20th years of service with Feature Animation. Caricature by T. Dan Retstadt.

8128: Character development art by Chen-Yi Chang helped inform the look of Disney's Tarzan.

8129: Character development art of Tarzan by Jean Gilmore.

BELOW RIGHT: Glen Keane animates his character.



Glen Keane's Journal
May 4, 1991

Last Friday I received a framed drawing honoring my 20 years at Disney (actually 23 but who's counting!) It had a Disney-style \$20 bill with a caricature of me on the face of it. Dan Retstadt did the caricature. I think it's the best of me I've seen.

Various animators take pot shots at me—the Tarzan team seems to be a favorite. Joltan's of me as a gorilla-like human is particularly clever—although not necessarily flattering.



Directors Kevin Lima and Chris Buck knew that it would take a very gifted animator to handle the lead character's physical and emotional complexity. At the top of their wish list was Glen Keane, a 24-year Disney veteran and arguably the top animator in the field. Both directors had served under Keane on previous projects and knew that his passion, dedication, and talent could transform Tarzan into the compelling character he needed to be.

Between 1985-1995, Keane had worked back-to-back on seven major Disney animated features, supervising the animation of such favorite characters as Ariel, Beast, Aladdin, and Pocahontas.

After completing *Pocahontas*, he took a one-year sabbatical, during which time he moved to Paris with his family in order to pursue his personal artistic interest studying sculpture and anatomy at the École des Beaux Arts.

Keane met with the directors and Producer Bonnie Arnold in London in June 1996 and committed to supervising



Chris Buck's Journal
February 25, 1997

Character development of Tarzan has been relatively smooth so far. When I think of the early work which was very gorilla-like and, I think, I think, we gave credit to Glen and he took off from there. Glen's initial drawings were too realistic, but his idea of a more human-like and more captured.



8098: Using a brush pen for this sketch helped Keane explore the more fluid and animal aspects of Tarzan's design.

8099: 127: This early character development drawing of Tarzan by Keane was deemed too realistic.



8099: 127: After much research, and many revisions, Keane finally hit upon the animal intensity the filmmakers wanted for their Tarzan in this character development drawing.

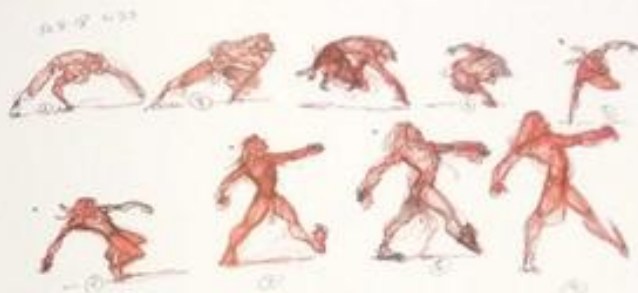


THREE PAGES: The Tarzan animators created countless studies in an effort to impart animal gestures and movements to their character. Sketches by Glen Keane drew inspiration from gazelles (TOP LEFT), cheetahs (TOP RIGHT), gorillas (MIDDLE LEFT), orangutans (MIDDLE RIGHT), and jungle cats (BOTTOM LEFT). Zoltan Marbo gained insight from studying chimpanzee movement (BOTTOM RIGHT).

Glen Keane's Journal
January 28, 1991

I went to assign the task (even animator) to develop an idea exploring the character and movement of Tarzan. I went in to present a group of ideas to the directors, writers, and story artists of how Tarzan moves and acts to open up their thinking as to who Tarzan is and what makes him unique.

"He is a genius of adaptation, a blend of animal-gorilla and panther."



In preparation for the assignment, Keane and his team of animators began analyzing animal movement. Each member of the Tarzan unit was asked to pick a specific animal and transmute the characteristics of its motion to Tarzan. Among the animals selected were a panther, a leopard, a gorilla, a chimpanzee, a gibbon, a snake, and a baboon. This exercise proved to be a very useful and entertaining one for the Paris Studio.

In October 1990, Keane was ready to unveil his test animation of Tarzan "swinging the trees." Any concerns the directors had were soon laid to rest. Keane delivered a magnificent piece of animation. The test was so good in fact that it was used in the film as the closing moment of the "Son of Man" sequence. Chris Buck explains, "Glen's first test was such a defining moment for us. It was the first time that we saw Tarzan in motion. We knew immediately that it was fresh. We thought, 'This is a Tarzan that no one has ever seen before.'"

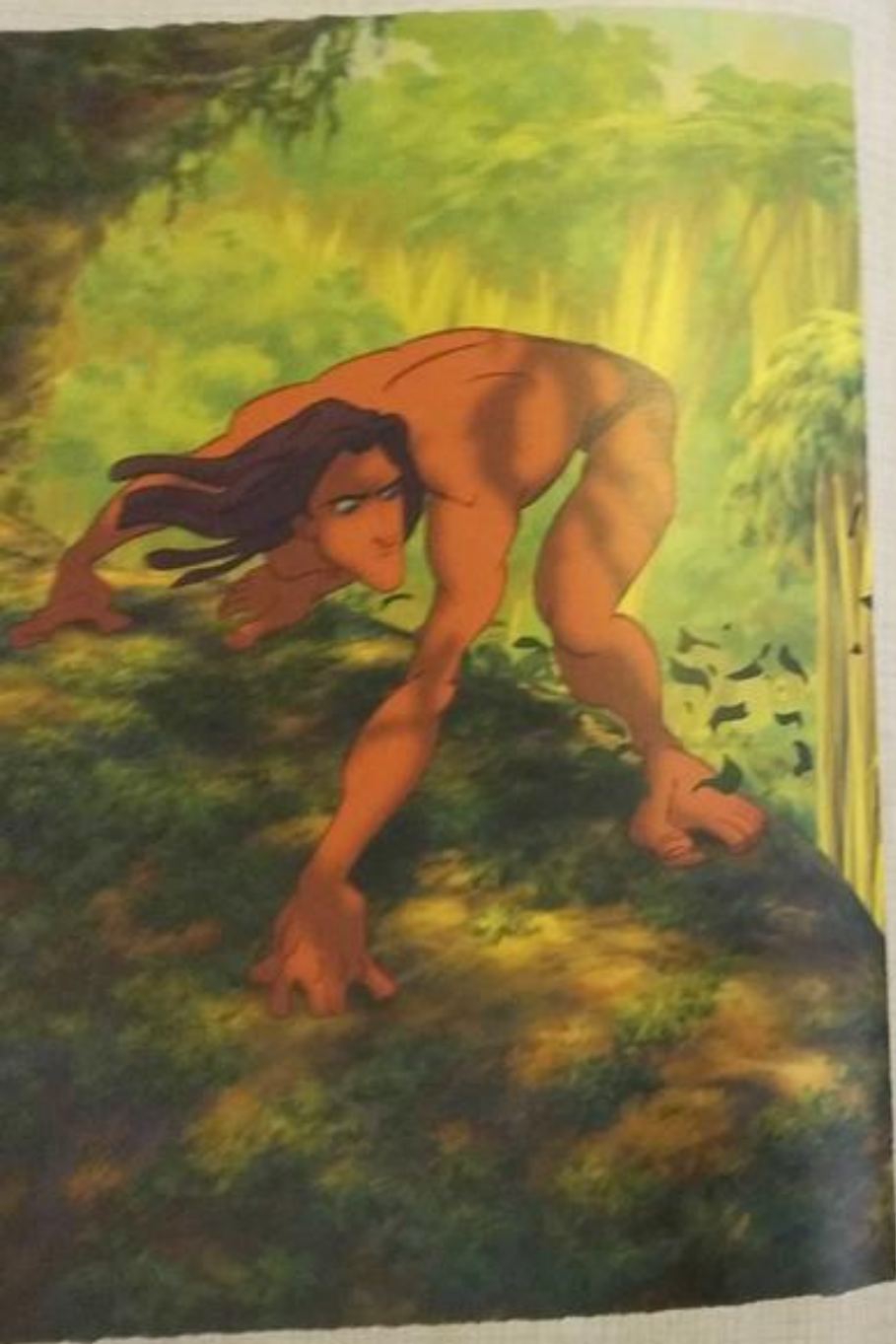


1990: Tarzan development sketch by Glen Keane

TOP: Development animation for the sequence in which Tarzan imitates Clayton's walk by Thierry Goulet.

BOTTOM: The Deep Canvas test married 3-D background elements such as this tree branch with Keane's animation of Tarzan "swinging the jungle." Production still.





Glen Keane's Journal
January 22, 1999
I've been working with Professor Thomas Willems, who's the U.S. coach for the Olympics. I did some pretty intense workouts of Tarzan. We did a lot of stretching and conditioning. I've always said I'm just drawing in the impression of anatomy. I guess I'm drawing pretty well because Thomas said the drawing I did is a guide for looking in the musculature.

These are the best anatomical muscle drawings I've seen because it is the combination of technical and creative work that allows you to "feel" the anatomical illustration in a "user friendly" way.



TOP PAGE: Anatomy drawings of Tarzan by Glen Keane and Professor Thomas Willems of the École des Beaux Arts

BOTTOM: Production still

Keane's initial impression was that the character would be simple to animate because his only costume was a loincloth. This proved to be a serious miscalculation. He quickly discovered that Tarzan was one of the toughest characters to draw because he had the most complex costume of all—a functional anatomy. Keane found it was necessary to alter the musculature for each drawing according to Tarzan's movements. This was to be the first Disney character to credibly show muscles expanding, contracting, and being stretched.

"It wasn't just a matter of studying human anatomy," says Keane. "It was knowing how to transpose it into animal movement. To be successful, Tarzan had to be designed in such a way that he could move like an animal. You had to be able to feel the tension of his shoulder blades pushing up against his shoulder and the flexibility of his bent knuckles as he's walking on them. His ankles and feet also had to be extremely flexible."



TOP LEFT: Rough animation of Tarzan by Elliott Design, chosen by Philippe Beaudou. (Rough animation of Jane by Disney Character Lead, Julie Bonica)



As Keane continued to experiment with Tarzan's movements, he also gained insight into the character's personality. "In the beginning, I was afraid that Tarzan was going to be a really dark character because he moves like an animal, he kills a leopard, he lives with these gorillas, he's intense. I wanted to play up the side of him that was a daredevil, the side that loves life. The words I use a lot to describe him are 'fun' and 'driven'. There's a very childlike quality about him, especially in the scene where he meets Jane for the first time.



TOP RIGHT: These drawings were made in an effort to work out how Tarzan would use his hands and feet. Adult Tarzan Model Sheets by Glen Keane



Glen Keane's Journal
January 27, 1996
Heading to work in my class, busy thinking about my coming lecture. Ran into a truck, bounced off and found myself kneeling on the street with a twisted knee. I'm distracted worrying about the 20 seminars I'll be responsible for. I've got to make sure they are challenged by the work I give them.

Paris is not a city where you can ride your bike and daydream. Il faut que l'on soit toujours alerte.

"In the old movies, Tarzan would make everyday human gestures like waving hello with his hand," observes Keane. "We had to find an animal way for him to react to the humans. When he and Jane meet and she says his name for the first time, he doesn't say 'hey that's great,' he does this little monkey jump. Dave Berthier's animation gave the moment a great spark of life. We began analyzing all the other scenes to see if we could get that same wonderful spark. If you draw him in a civilized pose in his loincloth, it's embarrassing. But as soon as you turn his shoulders, hunch him in a little bit, twist his legs and put his arms by his sides, he feels animal and you accept his near naked state."

Glen Keane's Journal
January 29, 1997
Good lecture today-kickoff of Tarzan for Paris visitors-went well. I could see in their eyes they understood and were excited and challenged by the idea of animating Tarzan based upon discoveries of animal movement. Showed a clip of an old Tarzan film where he is waving hand, saying "hello!" Question-where did he learn that? Our Tarzan must be true to the idea he has been raised by animals-a gorilla family.

TARZAN

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Glen Keane's Journal
January 12, 1997

Documented a story where Disney animation great Marc Davis was telling how to know when a scene is finished: "You know when a scene is finished when it's perfect." The Pursuit of Perfection!

This intense production schedule erodes your desire for perfection. It takes the encouragement of other artists to keep that fire burning.



1997. Glen Keane with four of the *cing samurai* (from left to right): Balaban, Bouchiba, Glen Keane, Stephane Saint-Prix, Patrick Delage, and Yoshimichi Tamura

1997. Keane's notes from the first lecture he gave to his team of animators.

By January 1997, the Paris Studio was completing its sequences on *Hercules* and ready to begin working on *Tarzan*. The responsibility of training an entire Studio to animate this complicated character now fell on Keane's shoulders.

Keane soon found that the Paris Studio had some extraordinarily talented animators who were eager to share his vision and passion for the character. He initially selected a core group of five—affectionately dubbed the "*cing samurai*"—to join him in animating the first major scene. This scene would depict Jane chased by a pack of baboons, rescued by a "wild man in a loin cloth," and then offer the first dialogue between Tarzan and Jane.

In those formative stages of getting to know the character, Keane once again turned to Burroughs for guidance. In a seminar, the *Tarzan* team read and analyzed excerpts from the book in French. In March, on the invitation of the author's grandson, Danton Burroughs, Keane joined the Burbank-based team on a field trip to the Edgar Rice Burroughs Estate in Tarzana, California.

Glen Keane's Journal
Burbank, Tarzan Seminar trip
During the original illustrations
and other research I brought back
to my feelings I had as a young
boy watching the film and inspiring
me with a sample of Tarzan.
I loved Jerry and Kevin who
was thought this story has survived
for so many years and resonates such a
powerful story. It seems to come down
to a fascination the world has with
a man struggling in the wild.
Kevin felt it was "instinctive"
and was the magnetic pull to see a
man survive in nature alone.

It seems an inevitable story-line
surviving with the animals. There is
something at the heart of the story
that makes it a classic. It has to
be written; the idea had to be
explored. Animation is the only
medium that allows you to deliver into
the imagination of Burroughs and try
to do justice to his vision.



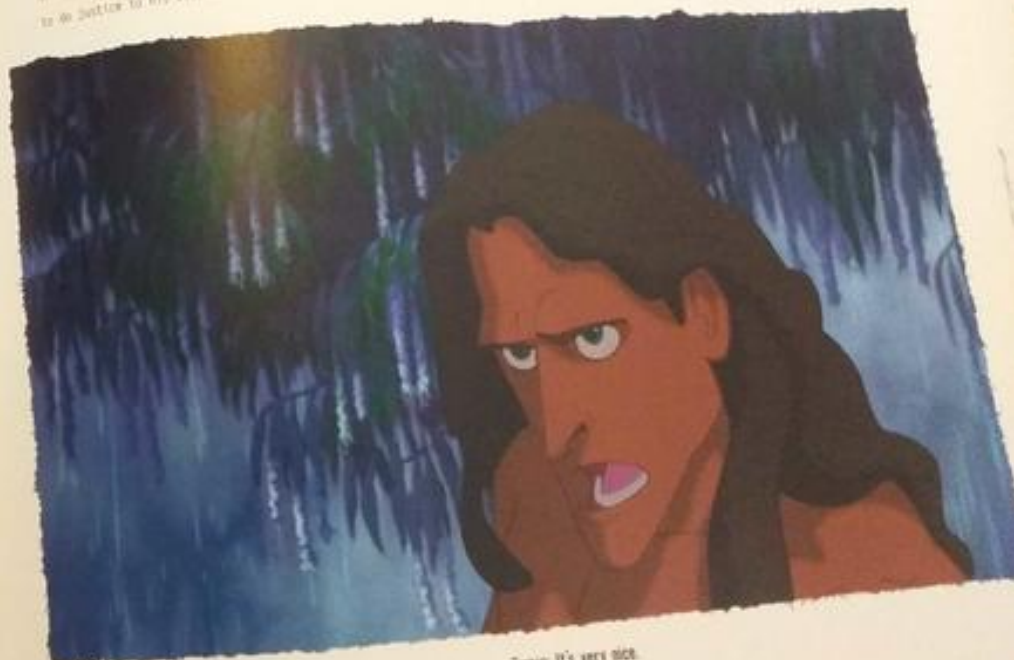
1997. Tony Goldwyn gives voice to Tarzan.

Another key component to the *Tarzan* character was what he would sound like.

After an extensive search

and numerous auditions, actor Tony Goldwyn was chosen to provide *Tarzan*'s voice. A versatile actor, appearing in the film *Ghost* and the Home Box Office miniseries *From Earth to the Moon*, Goldwyn gave the filmmakers the right tone and blend of qualities they were looking for.

According to Keane, "Tony's voice has real depth. There's a lower register quality that has almost an animal sound to it. It works really well for the character. *Tarzan* doesn't have a lot of dialogue, so whatever he does say becomes extremely important. It has to have a visceral sense; a texture to it where the sound almost has a feeling you can touch. When I listen to his voice, I recognize it as a great blend for *Tarzan*."



Tarzan: It's very nice.



As the production gained momentum and the team made daily advances in defining Tarzan's character, Keane found his communication skills being put to the test.

"In the beginning, Paris posed some huge challenges for me," recalls Keane. "That first year, because of the language barrier, I saw the Paris Studio as a mountain that I had to climb every day. At the end of each day, I would be so proud that I had made it through speaking French. Some of the biggest events for me on this film were not necessarily things you see on the screen. Just going to work with a whole studio of people I'd never worked with before and putting myself in an uncomfortable and unusual situation caused me to grow and stretch a great deal not only as an artist, but as a human being."

Coordinating scenes with the other animators 6,000 miles away in Burbank was another test of communication for Keane and his crew. Scenes requiring interaction between Tarzan and Jane were especially challenging and took close coordination with Ken Duncan, the supervising animator overseeing the lead female character. Duncan explains, "It's a bit of an odd experience.

Glen Keane's comment
"Today is the day I hope Jane was
finally looking forward to since I
started working with the Paris
crew—presenting the animators with
their work to the directors."

Chris and Kevin are very
sharp in their understanding of
animation and what communicates
and what doesn't. They are usually
in sync in their impressions
and gut feelings, which makes it
easier for the animators to work
under them.

It was particularly helpful
for me to hear what their com-
ments were so I could get a bet-
ter picture of who Tarzan is in
their head. I am left with the
impression that Tarzan really
must, for the most part, take his
movements and habit from gorillas.
Kevin would act out movements
while making his comments.

Of course the energy and collaboration would be different if Glen and I were down the hall from each other. If Tarzan is animated first in a scene, they send it to me and I assume the role of Jane, making her react to him as only she would. Despite the long distance between Glen and I, the animation of Tarzan and Jane seems very natural up on the screen."

The animator assigned to the character with the motivating or dominating role in a particular scene would usually rough in both characters on the first pass. It would then go back to the other animator for his input. A computer system called the "scene machine" enabled the animator's rough drawings to be sent electronically from Paris to Burbank and vice versa so that one team could work with the other quickly and efficiently. Taking into account the work being done on two continents, production was practically around-the-clock.

Two more scenes in which
Tarzan and Jane interact
were particularly challeng-
ing for the animators to pull
together due to the great
physical distance and time
difference between Paris
and Burbank. Rough anima-
tion of Tarzan by Glen Keane
and of Jane by Ken Duncan.





One scene's storyboard
July 14, 1960



The second 225 Tarzan meets Jane for the first time in a scene with music. It's not the dialogue of this and the next, it's what I had planned. It was a scene when I had a hope that this picture was going to be something extraordinary.

For Tarzan the question has always been how he and Jane will relate. Will it be love and will there be an element of their wild life combined or distinct? Is there a work between the two?

In doing the storyboard for this sequence, I'd been thinking about the death of this scene for Tarzan. It's a scene where for me, as a critic, with his mother told, he searched for an answer as to why he was so different. The explicit that eventually in the things that came they are the same (I think to our hearts) and Tarzan focused on becoming a man like his mother. When he meets Jane, the domestic drive of this scene for Tarzan is to become like his mother in her.

These scenes happen for all usually when we least expect them. Once checked again, abandoned scenes and perfects due to impossible circumstances are never without our having to search for them. They are like a gift that comes to our lips.

So to Jane for Tarzan.

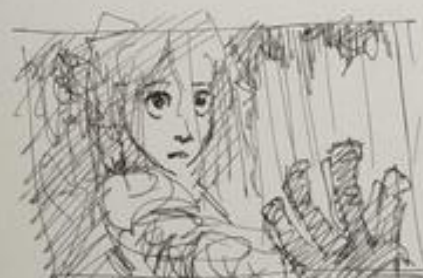
Work progressed on the first scene, but the entire production soon hit a lull. The story was undergoing some major retooling and the relationships between the characters needed strengthening. During this downtime, Keane assisted in the storyboarding process, as he had done on *Pocahontas*, and tried to keep the morale of his team from flagging. He enjoyed the added creative input that storyboarding provided and used the opportunity to gain an even deeper understanding of his character's motivation. One highly emotional scene which he had a "hand" in boarding has Tarzan and Jane touching their hands together in a mirror image. It was a moment he was particularly proud of and one which had special meaning to him on a personal

level. "My inspiration for the hand sequence was the first time I held my daughter after she was born and the remarkable deep connection I felt at recognizing myself in her," notes Keane. "That was the same emotion and sense of recognition I wanted Tarzan to experience. In the first drawings, I had his hand touching hers in an ordinary way. Then I thought, wouldn't it be cool if his hand was still in that gorilla curled-up position and you see it flatten out as he touches hers. I came up with the idea in a taxi and, it was one of those times, I couldn't wait to get to work and draw it."

1960 1960: Storyboard art by Glen Keane

1960: 1960: Keane sketched his ideas for Tarzan and Jane's first meeting in a taxi on his way to the Fox Studios.

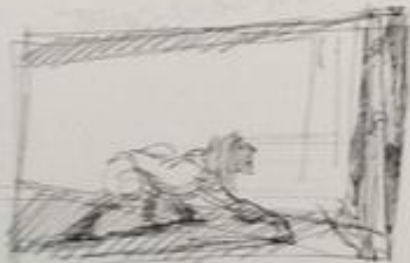
1960: Tarzan is seen, followed by the realization that he and Jane are like beings. Production still





At West 1 Street 270 New York
visiting through a book with drawings
of a gorilla, lion, tiger, rhinoceros, &
elephant, crocodile, snake of the
kind intended to tell us "how"
looking at a book the way we have
never seen that!

Then I saw an illustration of a 19th-century projection. Some things have changed and project images of scenes, people, textures, animals—whatever is the screen for focus by contrast with.



Mr. Will Dargatzis left from
the "Strangers Like Me"
sequence for East House.



Keane also helped to storyboard the "Strangers Like Me" sequence, a whimsical montage that depicts Tarzan learning about the human world. Phil Collins's music and lyrics proved to be a great inspiration. "When you're storyboarding for a song like this, it's a very liberating experience because Phil's lyrics take the burden of continuity and free us up to play with the images," explains Keane. "On the one hand it was a lot of fun, but it was also hard because so much storytelling had to go into this part of the film. Jane teaches Tarzan English and he learns about the world outside the jungle. The idea to use a 19th-century slide projector came from an old-time illustration and became the catalyst that sparked a whole bunch of ideas. It was a joyful and fun way for him to learn."

"Glen's storyboards on 'Strangers' are inspired," says Arnold. "In the book, Tarzan encounters other people in Africa as he is growing up, therefore he's more knowledgeable. In our story, Tarzan believes he is a gorilla until he meets Jane, Porter and Clayton. Glen cleverly devised a way for Tarzan to learn about the world outside the jungle in a short amount of time."

Chris Palmer's Journal
September 8, 2007

worked on "Strangers Like Me" sequence. The process is never easy, particularly for this script, first the issue was to catch Tarnoff to the point he had walked into Tarnoff's world for knowledge.

I went to my last lunch-meeting
 back at Einstein's theory of
 relativity and books explaining
 physics and great scientific discover-
 ies to the audience.

I am in awe of the universal and God's perfect design clearly displayed in its breadth and beauty. There must be in awe and wonder, joy of discovery. We must have an insatiable thirst to know. The audience should feel the same joy as Torrey. They should enjoy watching him discover.

One of the project's most significant turning points came in early spring of 1998. According to Peter Schneider, "We saw a work-in-progress screening of the film, and were amazed with the progress that had been made. The story had taken a big leap forward. There was emotion and humor—action and romance. The characters, the animation, the music—it all came together."

Dear Glenn's Journal

March 13, 1998

This week, a small party of Tarzan will be presented to Burbank for about 3,000 people from the different divisions of the Studio and others from the outside working on the film.

I saw the film on Monday. I was alone in the theater with my kids and wife and friend. The film played and it was magic. It was dramatic, exciting, emotionally far and lastly, you connected with Tarzan from start to finish.

I was particularly excited to see the closing title—because I've been waiting to see the film for months now. Tarzan flying through the jungle with Jane is his aim. This time, she is joyful, unafraid, swinging and surfing with him, a soaring, powerful belief of emotion and hope. They move with animal grace and poetic balance.

The film's message of wings of its own or perhaps is now carried along by angels—and instead of putting it to a conclusion, we are hanging on, privileged to ride the wave, like surfing. We've paddled and kicked hard to get into position and the crest of the wave has caught us and we are borne along by another sensation that is uncatchable.



Edgar Rice Burroughs, Inc.

400 West Street
Burbank, California 91502
Telephone: 818-338-1000
Fax: 818-338-1001

March 14, 1998

Glenn Kerner
WALT DISNEY FEATURE ANIMATION (FRANCE) S.A.
Studio 57
rue Balzac - CAP 140
93190 Montreuil Cedex
FRANCE

Dear Glenn:

It was a great pleasure seeing you again at the TARZAN presentation. Sandra Giffin, Tom Sullivan and I were absolutely mesmerized by what you achieved in bringing TARZAN to the animated screen. I laughed, I cried and was thrilled by the action scenes. I particularly enjoyed seeing TARZAN racing through the lower, middle and upper terraces of the jungle. You have without a doubt mastered the portrayal of TARZAN. If my Grandfather were alive he would endorse you for your keen awareness of his creation.

Glenn, we are indeed fortunate to have you realizing your dream to share the world a proper conception of Edgar Rice Burroughs' TARZAN.

Warmest personal regards.

Sincerely,

EDGAR RICE BURROUGHS, INC.

Danton Burroughs
Secretary-Treasurer

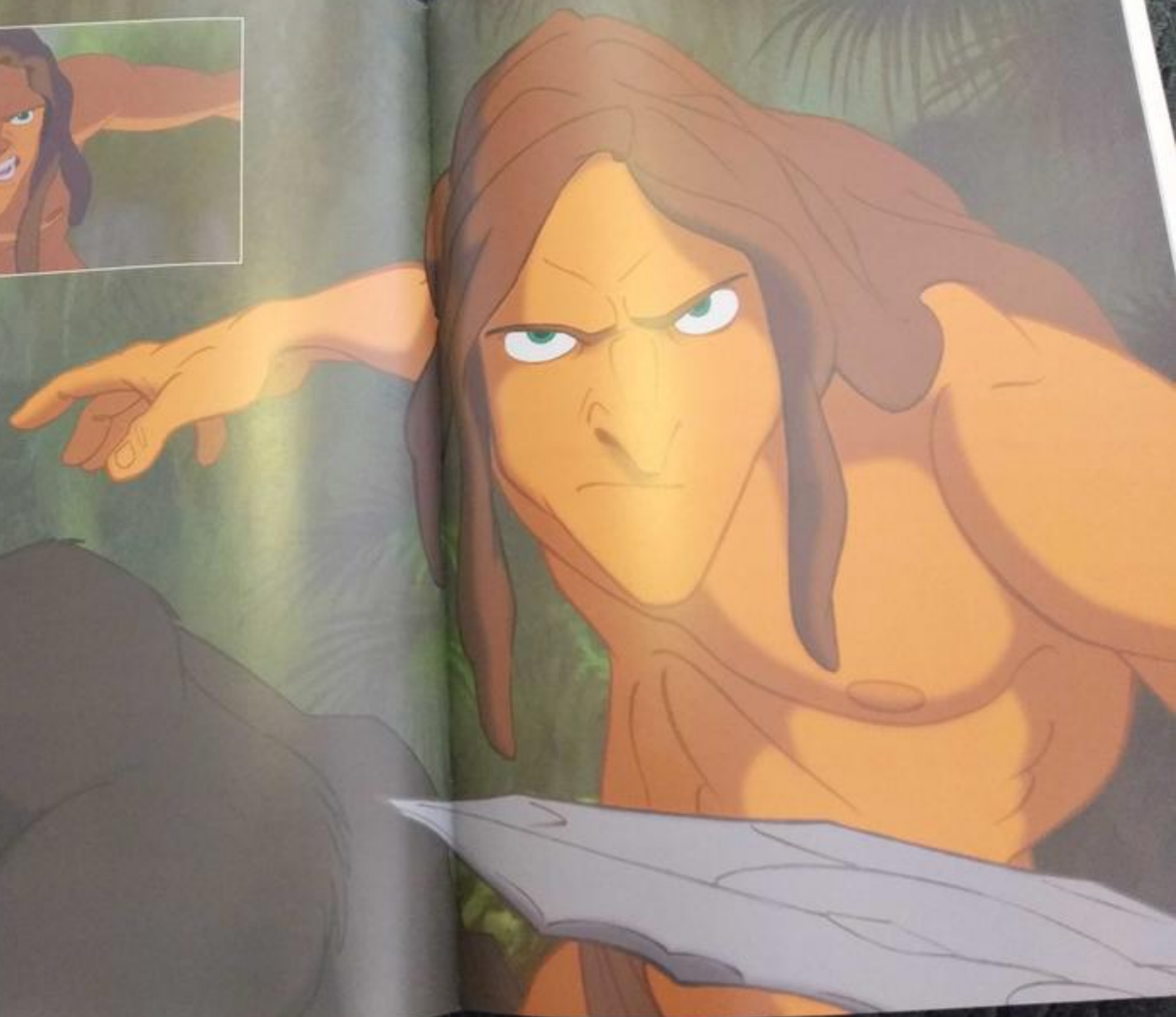
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Bolstered by the screenings that March in Los Angeles and Paris, morale soared and a new sense of determination and excitement took hold. Although there was still much to be done to complete the film, it was suddenly clear that all the hard work was paying off. For those involved in the lengthy production process, it is sometimes easy to lose sight of the big picture. But when all the elements come together, a certain magic happens.

1998: Production still.

1998: Perhaps the nicest compliment to come out of that presentation was from the grandson of Edgar Rice Burroughs, who was in attendance that day. That came in the form of a letter addressed to Glenn Kerner.



BEING AND BECOMING
Production stills

With the addition of Tarzan to his impressive repertoire, Keane has played a major role in creating yet another of Disney's most memorable characters and in helping to advance the art of animation. The animator had some interesting observations about his latest creation relative to another one of his progeny:

"I compare Tarzan with the Beast, in a way," he said. "Beast is an animal on the outside with a man on the inside wanting to



1998 Cleanup animation of
Tarzan by Cleanup Character
Lead Philippe Brunas

come out. Tarzan is a man on the outside with an animal spirit. We see that in his movements and his actions. Both have a journey, a discovery, and a transformation at the end. I would say that Tarzan is by far the more difficult of the two to animate. With Beast, if you draw him a little bit wrong, it's okay. But with Tarzan, if that muscle's not where it's supposed to be, he looks deformed. It's easy to draw him looking like a caveman, which is wrong. Or an animal, which is also wrong. He has to be this incredibly intelligent man who has learned to move like an animal."



NOTE: Tarzan observes Jane's glowing hand. Production stills.

In analyzing his approach to animation, Keane recalls some invaluable advice given to him by Eric Larson, one of Disney's legendary "nine old men" and a mentor to many of today's top animation talents. "He would always tell me, 'Make a positive statement and make it sincere. Never cheat the audience. They will never know what they could have seen; they will never know what you left out. But you'll know they didn't have the experience that they could have and that you cheated them. What you must always do is make sure you've studied, researched, and animated something from your heart. If you animate your scene with sincerity you won't have cheated them.'"

Eric Larson's Journal
July 8, 1946
My mind was shutting on the subject. I'd been seeing all these animated characters and I'd heard it said we had real Tarzan in to us. He is not a drawing or even an animated character. He is a living personality with character (traits, personal habits) and a body language all his own. I could almost see him before me. He is real yet invisible trying to help himself, which is a very real place to inhabit.

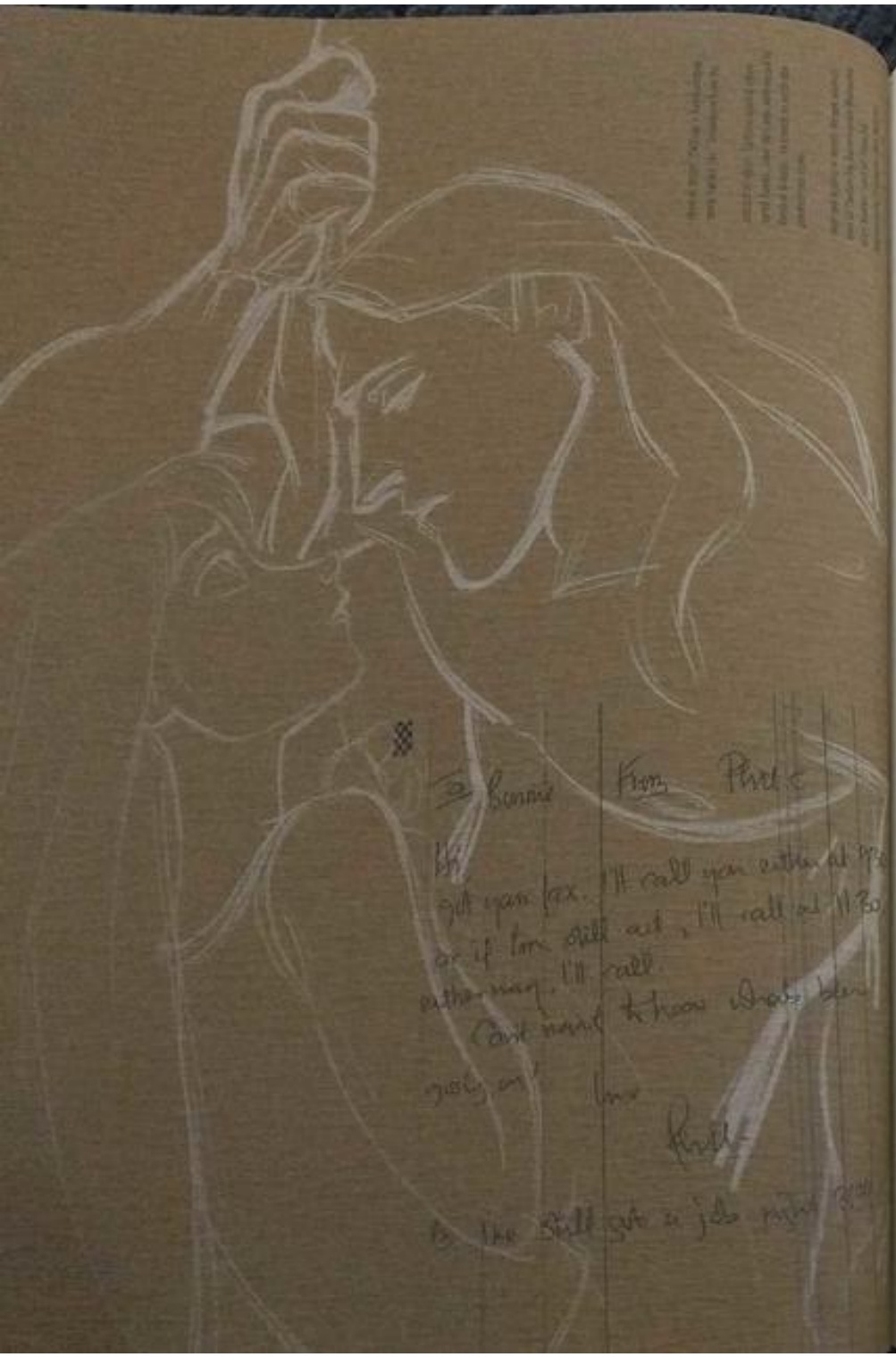
I feel as though in animating him we are trying to do him justice. To try with our skill and efforts to describe to others who can't see him, the way he moves, acts and thinks. I feel as though I could reach out and put my hands on his shoulders and define him to space.

Our greatest struggle is the tension of our very real desire to animate him as he truly is and the deadline pressure to have it done as rapidly as possible. The greatest resource for animators is inspiration. We need to guard our passion and animate inspired as we started the film. We need to finish it by drawing on the study of gorillas and chimpanzees for our inspiration source.

STRANGERS LIKE ME



- (V) I know you do, I will try to do it too. Show me thoughts and tell me how. Have them shared again, having got confused they mean nothing to me.
- (VIB) I can see I have much to learn. It all seems so close and yet so far. I am sure myself as these people see me. As I just know that something bigger and more.
- (C) I would know you are close to me. I would know about these things. But we tell me more. Please show me something familiar about how things are.
- (C) even a picture with him that he makes makes me feel like I am close. Why do I have that feeling? I'd be glad to.



How did you "draw" a gorilla?
 Well, I was a landscape
 artist when I was in high school.
 I was a landscape artist when I was in high school.
 I was a landscape artist when I was in high school.
 I was a landscape artist when I was in high school.

to Bonnie from Phil's
 get you fax. I'll call you either at 11:30
 or if I'm still out, I'll call at 11:30
 either way, I'll call.
 Best thing to know what's been
 going on? I'm
 Phil
 to the Bull got a job with 3000



101. Tazoo finds the ideal escape point from which to discover the "strangers" as they make their way through the jungle. Character development art by V. S. Lantz

Building Character

Chris Buck's Journal
 February 25, 1990

Character design has been a tough journey in this show. We've had a lot of very talented people doing hundreds of designs—all in different styles. The biggest problem has been not having one person to set the style (e.g. Gerald Scarfe for Hercules and Chen-Yi Chang for Mulan). That artist would determine the broad character styling for film, and another key artist would take those designs and make them suitable for animation. We don't have those exact artists filling those spots on this picture.

Yet it is crucial that all the characters look and feel like they belong to the same universe. Ultimately they should appear as though they were all drawn by the same artist.

"Strangers Like Me" is the musical exploration of Tazoo's burning desire to know more about the fascinating "strangers" that have entered his world. It's a moment of revelation for him as he realizes for the first time that he is not a "hairless" gorilla, but rather a member of the human family.

Revelation and discovery are also part of the process for the animators and voice talent who give life to the characters in Tarzan—together they become the alter egos of the animated actors that appear on screen.

The process of creating a Disney animated character typically begins at the drawing board with pencil and paper. Character concepts and designs come from a variety of sources including visual development artists, the directors and the supervising animators. From there, a unique collaboration occurs between the filmmakers and the voice talent to magically bring the character to life as they take on a spirit and personality all their own.

"We struck it rich," admits Lima, referring to the ease with which he and Buck were able to assemble a superb animation team. "We have a great crew on this film. In fact, it wasn't until we began animation that some of the attitudes, expressions, and feelings that were difficult to put across on the script pages and storyboards started to come to life. We pushed the team to create a sense of the internal life of these characters. They have worked very hard to achieve stellar, subtle performances."



Jane Porter

Ken Duncan was just finishing up his assignment on *Hercules* as supervising animator for the character of Megara when he was approached about overseeing animation for Jane. Intrigued by the challenge of creating a very different female lead, he signed on to the project. Using design suggestions from Chris Buck, Glen Keane and Character Designer Buck Lewis for inspiration, Duncan created his own version of what Jane would look like.



"For me," Duncan recalls, "Jane was really an innocent character with a lot of energy and a great sense of curiosity. Her mind is wide open to learning about the world."

"At the beginning," Duncan continues, "she has these fantasies about what Africa is going to be like. But she soon finds that it's a bit different from what she had imagined—there's mud and dirt and rude

baboons. And then Tarzan introduces her to all the great things in the jungle. She learns to really love the environment, and she falls in love with Tarzan as a result. He brings life to what is in her imagination."

A particularly challenging scene for Duncan was the one that follows Jane's first meeting with Tarzan, where she breathlessly describes the experience to her father and Clayton. The dialogue was largely improvised by Actress Minnie Driver, chosen to provide the voice of Jane. It was up to Duncan to take her rambling discourse and create a visual performance with the same energy, vitality and humor. At 73 feet of film, it also ranks as one of the longest animated scenes on record.



1001 Character development art of Jane, Porter, and Clayton by R. B. Lewis

1010 101 Character development art of Jane by Supervising Animator Ken Duncan

1011 Character development art of Jane by Jean Gillmore

1012 Jane shows the baby baboon his portrait Production still





"Her imagination is just totally running wild as she tries to tell her father all the things that she's been through," says Duncan. "In the beginning, I roughed it all out using basically stick figures to get the whole emotion of the scene and avoid getting bogged down in details. It helps to break it down into individual little



100 JANE "Stick figures" development animation of Jane by Ken Duncan

sections. The whole scene took about seven weeks to animate."

Driver was to have a big influence on the look and personality of the character. Duncan went to several of the actress's recording sessions and incorporated many of her physical characteristics and quirky mannerisms into Jane.

"Minnie's expressions are very broad," observes Duncan. "She would extend her neck out and use her hands to gesture. We took all of these elements and exagger-



ated them. We made her less dainty and played up her over-the-top attitude.

Watching Minnie was a great inspiration. She puts

a lot of energy into her performance and is a wonderful improviser. She was also able to add humor to lines in the script that didn't come off quite as funny on the printed page. It was a joy animating to her brilliant performance."

Minnie Driver recalls, "I knew how I wanted Jane to be from the start. She was never going to be a boring Victorian heroine. She had to be something original. The directors really let me improvise and create. Jane is not the sort of 'damsel in distress' that we've seen in other *Tarzan* films. She's very adventurous, funny, and clever and I like those qualities in women."



100 JANE 101: Cleanup animation of Jane by Cleanup Character Lead Juliet Duncan

101 JANE 102: Jane shuffles upon hearing Tarzan parrot back her words. Production still



Jane: For de speak!

"Minnie has a real talent for improvisation," notes Arnold. "The combination of her voice and Ken's animation is a home run. You don't come across that kind of performance very often."



101 KEN LIMA and Actress Minnie Driver review Jane's dialogue

102 JANE Improvising Director Ken Duncan

"It's quite odd hearing your voice come out of a character that doesn't really look like you," remarks Driver. "Every once in a while I see little sparks of myself in the way she narrows her eyes or the way she sticks out her tongue while she's

drawing. It's very weird but you get sucked in immediately. I don't normally laugh at what I do, but I was on the floor laughing at Jane. Doing the voice of Jane has been one of my all-time favorite jobs."





no mix. These early character concepts of Clayton by Harald Sieperman served as a great starting point for animation.

credit: Clayton fulfills the role of the duplicitous villain. Production still.



Clayton

For the character of Clayton, Randy Haycock supervised the animation with Brian Blessed booming in on vocals. Haycock had previously overseen the animation of baby and teenage Hercules and worked primarily on heroic characters like Simba and Pocahontas. Inspired by some of Harald Sieperman's preliminary sketches and the kind of debonair and sophisticated safari leaders played by Clark Gable and other stars of the 30s and 40s, the animator began developing the character.

"Chris and Kevin told me that they didn't want Clayton to be an obvious villain," recalls Haycock. "They were trying to find a personality that would make

him charming and keep the audience guessing if he was a bad guy or not. He went from being a very big, bombastic character to being actually subtle for a villain. He has a real duplicity about him. To the other characters he's charming and polite, but when he turns aside to the camera, he shows the audience what he's really thinking. Eventually his layers start to strip away.



Chris Buck's Journal

February 25, 1998

only has a challenge with Clayton is that the design we like looks like a villain, yet we don't want to give away he's the villain until the third act.



Clayton employs his cunning charm to convince Taran to lead the humans to the gervais.

LEFT AND RIGHT: Rough animation of Clayton by Supervising Animator Randy Haycock and by Taran by David Berthier.

RIGHT: Production still.

"There was a point when we were struggling to figure out who Clayton was and how to make him charming and yet a believable villain," adds Haycock. "It all came back to Brian.

We'd start talking about what made Brian so charming to us. There wasn't anything villainous about him. It was a certain quality and charisma he had. Clayton gets his dimples, big teeth and great smile from Brian."

Blessed, a real-life adventurer who has scaled Mt. Everest and Mt. McKinley, had always wanted to do a voice for a Disney film. "The one thing I have in common with Clayton," says Blessed, "is that I spend 50 percent of my life in search of adventure."



RIGHT: Randy Haycock at work animating Clayton.



Clayton: There are no trails through a woman's heart.



Clayton: Have we met?

LEFT: Clayton's despicable nature is finally revealed when he traps Taran and the others in the ship. Production still.

RIGHT: Brian Blessed holds a map of Clayton as he poses with the animators.

RIGHT: Rough animation of Clayton by Randy Haycock.

RIGHT: Cleanup animation of Clayton by Cleanup Character Lead Randy Sanchez.

He adds, "Clayton has enjoyed a lifelong romance with himself. He adores himself. The line I love that sums up his character quite nicely is when he says, 'That's when I know I was born for Africa and Africa was created for me.' The character is a total egomaniac."

Haycock concludes, "I'd never done a villain before Clayton. I had always done work on the heroic characters. It was a long road to find him, but I feel really at home with him actually. More so than I expected. I think it's about the subtleties in his character. I enjoy that he has conflict and depth."





Kerchak

Animating the film's gorilla characters presented a whole other set of challenges for the seasoned animation team. To prepare for their assignment, the team attended lectures on primates, made trips to zoos, and studied endless nature documentaries. And, just as the Disney artists studied animal anatomy to prepare them for their work on *Bambi*, a group of the *Tarzan* animators got firsthand insights into gorilla musculature and anatomy by witnessing the dissection of a recently deceased gorilla at a veterinarian college.

Bruce Smith, a talented artist who had previously directed the animated feature *Space Jam*, supervised the animation of Kerchak, the respected leader of the group. He also designed and animated the baboon platoon, consisting of more than 75 hand-drawn baboons that are featured in the big chase sequence. Among these, Smith created the baby baboon character who makes off with Jane's drawing, setting the entire chaotic scene into motion.

In addition to the in-house lectures, Smith and his team prepared for their role by occasionally walking on their





197: Clean-up animation of Kerchak by Tracy Lee

198-201: These rough action line drawings by Bruce Smith demonstrate the actions of Kerchak's emotional range

hands to imitate and, thereby, internalize gorilla locomotion. They even studied slow-motion professional football footage to get a sense of how Kerchak might react when he jumps on an enemy or is in turn attacked by the leopard, Sabot.

"Kerchak is probably the most malefic animal character in the film," explains Smith. "You have to buy his aggressiveness and

accept him as the leader of the gorillas in order for the film to work. When he walks, he has to feel heavy. He has to have presence. When

he gets up and pounds his chest, that has to be threatening. There's not much room to exaggerate."



198: Rough animation of Kerchak by Bruce Smith



199-201: Clean-up animation of Kerchak by Tracy Lee



Lance Henriksen of *Se7en*, *Millennium* and numerous films provided the perfect blend of force and restraint to the vocal performance of this character. "If you told me a

year ago that I'd be providing the voice for a gorilla character in an animated film, I would be so amazed," admits the actor. "I stand in awe of Kerchak and his power. He is the dignified head of a wonderful gorilla family. My biggest challenge has been finding his energy and being true to his animal nature."

"The hardest part about animating Kerchak is the restraint," adds Smith. "As an animator you really want to move him around. But this character must move deliberately and with dignity. You have to really feel what he is going through and be able to show what he is thinking. Lance Henriksen provided us with a great vocal performance and brought great presence with his delivery. His facial mannerisms and the way he gesticulates with his hands really inspired us."

200: Production still

201: Kerchak Supercrossing
Recreated Bruce Smith

202: Peter Luca's Kerchak
holds a tapestry of Kerchak





Kala: Now, forget what you see. What do you feel?

Left: Kala tries to show Taran that they are exactly the same. Production still.

Right: Rough animation of young Taran by Russ Edmonds.

Right: Glenn animates young Taran by Russ Edmonds and Kala by Russ Edmonds.

Reconciling the image of a 300-pound gorilla with the mild voice of Glenn Close was another challenge for Edmonds. "I had to ask myself, how do I make that voice come from this character?" he recalls. "What I had to do was make sure all of her attitudes were very gentle.

When she speaks she's very sincere and doesn't move around much. Glenn gave a great performance every time."

Close recalls, "When I first heard my voice coming out of a gorilla, it was shocking. My initial reaction was that my voice doesn't do her justice. Kala is such a wonderful character and the animation is so extraordinary. I was fascinated to meet Russ and see how he sits there and flips the drawings back and forth in his hands."



"What's lovely about Kala," notes the actress, "is that she's a strong mother figure and she's very important to the story. The twist here is that her child is an aberration, but she still protects him and teaches him that his worth is on the inside. That's a



beautiful message for any child. I'm also very happy to be in a movie that shows animals and humans ultimately having a good connection. Every night my daughter prays for the endangered species. The fantasy that animals bring into our children's lives is very important. This movie speaks to all of that.

"Some of my friends have pointed out that as Norma Desmond in the stage production of *Sunset Boulevard*, I had a scene

in which I sang to an ape. Now I feel that I've come full circle because I'm an ape singing to a human."

What's lovely about Kala
June 20, 2010

We recently spent a week recording her voice. We were recording her voice. Glenn Close. I was actually quite apprehensive about the voice. Here is an actress that I have worked with for a long time. She has been in her own right.

I spent two full weeks with her. I spent about the recording process and whether she felt she could bring any of her training or experience to playing Kala. I'm sure to have been 100% exactly the same. Creating a character in my mind is creating a character.

Really, but really it was. I remember, in the process of the recording, with an actor and have a single word about a performance completely. Having the ability to listen to an incredible gift.

The work was inspiring. The actress is a joy. We were there.



Left: Actress Glenn Close records the voice of Kala.

Right: Kala Supercharging Animator Russ Edmonds.

Kala: Kala sings baby Taran to sleep. Production still.

Baby/Young Tarzan



LEFT: The animator attempted to incorporate the playful quality of chimpanzee movement into his designs of young Tarzan.

TOP RIGHT: Early character development art of young Tarzan by Supervising Animator John Ripa.

MIDDLE: Ripa found the ideal reference for animating baby Tarzan in his newborn son.

BOTTOM: Young Tarzan looks into the water with confusion and disgust, as his reflection stares back at him. Production still.



While the supervision of adult Tarzan was entrusted to Disney's reigning "old master" Glen Keane, the animation of the character as an infant and a five-year-old was handled by a relative newcomer, Supervising Animator John Ripa. This was his first animation assignment in a leading role and he rose to the occasion.

Alex D. Linz got the assignment to voice the character. In creating the baby Tarzan character, Ripa found all the research he could have possibly wanted right in his own home. A few months after he got the assignment, he became a father for the first time. "I would just think of my own son when it came to animating the baby," recalls Ripa. "It gave me a better understanding and allowed me to draw on what I knew. He even looks a little bit like my son. Without the experience of having a baby this would have been a tough character to do. There are so many subtleties and nuances to a baby's movement and the way they think and react. I really wanted the audience to be able to identify with the character and perhaps be reminded of their own children."



Terk

Supervising Animator Mike Surrey, whose previous credits include bringing life to the meerkat character Timon in *The Lion King*, got the plum assignment of overseeing Terk, Tarzan's wise-cracking gorilla pal. The character was originally going to be a swinging bachelorette guy but as the story changed so did the gender. With Rosie O'Donnell providing

the voice, the character became one of the film's most endearing and entertaining scene-stealers. Inspired by an H.B. Lewis sketch, Surrey was able to incorporate some of O'Donnell's unique characteristics into Terk's final design. While the story struggled to find its way the animator also got a chance to do some storyboarding, which enabled him to play a larger role in shaping the character.

"One of the things that the directors really wanted was to have Terk stand out from the other gorillas," recalls Surrey.

"Eventually we came up with a design that had Rosie's pouty cheeks and a mop of hair that was suggestive of her own silhouette. All of the other gorillas have kind of a crew-cut with short cropped hair. We also made Terk a blue-gray color, which is a bit darker than the other gorillas. She has a small mouth and tends to talk out of the side of it. One of the hardest things was finding the right tone for the character. We wanted her to be funny but not abrasive and insensitive."



0000: Character development art of baby Terk by Rick Fick.

700-000-1071: Character development art by Supervising Animator Mike Surrey.

01000: Early character development art of Terk by H.B. Lewis.

000000: Production still.





1000: Baby Terk encounters difficulty handling the new arrival. Rough animation of baby Terk by Mike Suring and of baby Terk by John Ryan.



Suring went on to design three versions of Terk—as a baby, a five-year-old and an adult. The versatile O'Donnell provided voices for all the incarnations of the character. She also gave the animation team lots of great ad-lib material to work with, including a brief singing moment with an Elvis-like ending.



1000: Rough animation of young Terk by Brian McKim.

1000: Close-up animation of young Terk by Brian McKim.

1000: The studio gives Terk her grand entrance. Production still.



Terk: The fun has arrived!



1000: Terk leads a band of her friends in the musical sequence, "Trashin' the Camp." Production still.

1000: Rough animation of Terk by Mike Suring.

1000: Mike Suring poses for a photo.

1000: Rosie O'Donnell and Phil Collins put out all the stops creating the rock rhythm for "Trashin' the Camp."



O'Donnell was thrilled to be asked to do the part, but she did have one rather specific demand. "I told them I have to have a song," she says. "I love the Disney

musical legacy and I really wanted to be a part of it. Working with Phil Collins on the 'Trashin' the Camp' number was a lot of fun. After the first take, he said, 'All right Rosie, it's very nice but it's a bit under and we've got to get it in pocket.' I said, 'Okay, sure' but I didn't have a clue what he meant. Where is the pocket? I just kept saying 'yes' and doing it over and over again for about 45 takes."

As the mother of two adopted children, O'Donnell found the story of Tarzan to be a very relevant one. "My kids are my family. It has to do with heart connection. A family consists of those who nurture and love you."



Chris Buck & Kevin Lima
April 25, 2007

Q: We recorded Rosie today. Kevin and I were both nervous, not knowing how she would react to the whole procedure.

A: It couldn't have gone better. Rosie was an absolute angel to work with. Not only was she a complete professional, she brought something special to the character—that spark that has been eluding us.

Q: She did some great improvisation, really brought the character to another dimension.

A: We started slow and tried to encourage her to own the part. Her own personality is letting her better know and go to all the unexpected places as you

could. It is in those places that most of our characters come to life, and luckily, Rosie went to those places.



1999 Early character development art of Tantor by Chris We

1999 Art 1000: Character development of Tantor by Supervising Animator Sergio Pablos

1999 Production still

Tantor

Controlling the animated antics of the neurotic elephant Tantor, both as a five-year-old and as an adult, was Spanish-born Supervising Animator Sergio Pablos. Comedian Wayne Knight was cast to provide the voice of adult Tantor.

Taylor Deshpande, a four-year-old new-comee, won the speaking part of the young elephant.

"Elephants are basically skin and bones," says Pablos. "The tendency is to animate them like a big water balloon with legs, but we wanted Tantor to be more anatomically believable. We wanted him to have weight and texture and overlaps. The challenge from a design standpoint was to make him funny and expressive without losing the basic characteristics of a real elephant."



"Tantor was a blast to animate," adds Pablos. "From the moment we meet the character and he asks 'Is the water sanitary?' you know exactly what he's all about. It took us a long time to figure out how to integrate him into the film. We knew early on who the character was, but we had no clue what he was doing or what his relationship with Terk was. It took a lot of work to get all the characters working towards the same purpose. There was an evolution and Tantor ended up having a real arc. He really does change and even becomes a take-charge kind of guy in the finale."



LEFT: Cleanup animation of Tantor by Cleanup Character Lead Terry Blumh

RIGHT: Tantor's energetic nature is revealed from the first moment he appears on screen. Production still.



Tantor: Are you sure this water's sanitary?



LEFT: Tantor's energetic nature is revealed from the first moment he appears on screen. Production still.

RIGHT: Tantor's energetic nature is revealed from the first moment he appears on screen. Production still.



LEFT: Supervising Animator Sergio Pablos, hard at work on his character.

RIGHT: Tantor snaps into action as he straggles Terk into helping Tarzan. Production still.

RIGHT: The voice of Tantor, Wayne Knight.



Tantor: I've had it with you and your emotional constipation!

Knight describes his character as "a sensitive beast who enjoys the peace and quiet of the jungle. Which there's not a lot of. Tantor is uncomfortable much of the time. He just wants things to be cool for his friends, Terk and Tarzan."

"I'm pretty frenetic by nature," says the actor. "I can see a lot of me in the facial expressions that he has. But I'm more interested in trying to become him—I'm hoping to see him on the screen, not me. Kevin Lima remarked that I was born for this medium. I think that's because I'm just too much for human existence—I should be animated."





TOP LEFT: Character design
most art of Sabor by
Supervising Animator
Dominique Monlery

MIDDLE: Character development
art of Sabor by
Donald Simpson

RIGHT: Sabor, the ferocious
leopard. Production still



Sabor

For the character of the silent-but-deadly leopard Sabor, Paris-based Supervising Animator Dominique Monlery faced a whole different set of challenges. He had to put himself in the mindset of a stealth jungle predator whose actions speak considerably louder than words. Working with the various technical and effects experts, he also had to come up with a way of animating between 70 to 100 individual spots for each frame in which the leopard appears. Not since *101 Dalmatians* had a Disney animator found himself in such a tough "spot."

Monlery recalls, "In the beginning, we watched a lot of video footage of leopards and panthers to study the mobility and psychology of the character. We also spoke with a professor of animal anatomy and had a small cat skeleton on hand for reference. With a four-legged animal like this, you had to get familiar with the mechanics of the walk and the way it stalks its prey. The directors wanted Sabor to be frantic and obsessed. Whenever she spots her prey, she basically has only one thing in mind—attack and kill."





7001 P001: Rough animation of Sabor by Dominique Monfery

0000 0000: Sabor attacks. Production still



Maintaining the visual consistency and authenticity of Sabor's spots took a great deal of effort. Monfery explains, "We worked out a system where Sabor has more spots when she is very

close to camera. When she is far away, we were able to cheat a little and use fewer spots. A blur effect is used when she is moving swiftly through the jungle. Drawing and coordinating all the spots was absolutely one of the hardest parts of the assignment and very time consuming. In the end, Sabor had three levels of

animation—body lines, spots, and whiskers."

Animating Sabor required close coordination with Keane, Edmonds, and Smith—the trio of supervisors responsible for Tarzan, Kala, and Kerchak. For the major fight and chase scenes, those characters were typically animated first in anticipation of Sabor's movements. The leopard was then drawn interacting with their carefully choreographed moves. Monfery's first close-up—the opening sequence in which Kala grabs Sabor's neck to

keep her from attacking—was the toughest scene and required seventeen different versions before he arrived at the final one.

"Tarzan is a big step for the Paris Studio," notes Monfery.

"It represents the first time that we had the opportunity to do not only the main character but one of the other key characters as well. It has been a great experience for all of us on the production team."



0000: Dominique Monfery takes a break from his work

7001 P001: Gag sketch of Sabor

0000 0000: Cleanup animation of Sabor by Cleanup Character Lead Xavier Billez



"Gorilla Kato is one of the toughest animators on the planet and his stuff is beautiful, everything is right where it should be. It looks like Michelangelo's animated it. We have to take all his rough drawings and make sure nothing is shaking, no lines are jiggling, and the eyes aren't bouncing all over his face. It's important for the lead cleanup guy to get inside the head of the animator so nothing is lost in the process."

"There is no forgiveness with the human characters. Tarzan has this magnificent physique and we had to make sure every muscle was in place. Jane had her own set of challenges with so many clothes, with ruffles and bustles and things, not to mention the umbrellas and shoes with buttons."



1901 Rough animation of Tarzan by Glen Keane
cleanup by Philippe Besson

1902 The cleanup character leads for each character create model sheets for their team to follow in finalizing the lines that will appear on screen. Cleanup model sheet of Jane by Juliet Besson

TWO WORLDS

⑩ Just your faith in what you most believe in

Two worlds, one family
trust your heart
let fate decide
to guide those lives we see

⑪ A paradise untouched by man
within this world blessed with love
a simple life, they live in peace

⑫ softly tread the road below your feet now

Two worlds, one family
trust your heart
let fate decide
to guide those lives we see

Visual Development
 Art by Bryan Jensen

Exploring the jungle

neyed to Africa during the research phase of the project were deeply affected by the visual splendor and natural wonders they observed there. The film's overall artistic vision, under the guidance of Art Director Dan St. Pierre, was designed to draw the audience into this spectacular jungle paradise. St. Pierre, working in concert with the directors and the film's other artistic supervisors, added shape and definition to Tarzan's world while an innovative and impressive new technique called Deep Canvas allowed the traditional 2-D animation world to mesh with the dimensional realm of 3-D computer graphics as never before.





"Before we took our trip to Africa," explains St. Pierre, "our first impression was to give the film a naturalistic look. Not realistic, but naturalistic. The Impenetrable Forest (in Bwindi, Uganda) seemed like it was definitely a place where Tarzan could live. I felt like I wanted to move there too. It was such a cool place. Being there gave me the idea of creating 'the ultimate jungle' and using an approach we called 'heightened naturalism.' We needed the jungle to be beautiful at times and aggressive at others. We increased the scale and the proportion of things and created the design. Some plant shapes were

changed to be a little more elegant, so we could decorate the forest and make a really beautiful environment for the gorillas to live in. We also organized the jungle a bit more than it is in real life for dramatic effect, and tried to depict a world that was easy and pleasing to look at."

"For me," states Kevin Lima, "Dan is the only artist who could have brought together so many seemingly untamed elements. His understanding of layout, desire to move the camera in three dimensions, and need for artistic perfection all make him an incredible partner. There are few collaborators you click with immediately—Dan is one of the few."



780 000 Visual Development art by Ian Gauding

See St. Pierre's Journal
March 16, 1996

This film has to make the audience feel like they've been somewhere outside their home; to take them outside their city or town. They should feel like they've been to Africa and had a chance to hang out with gorillas for an hour and a half. It will be a great thing if we are able to tell them this great story, immerse them in this world, and have them think, "Wow! I really felt like I was there. I could almost smell it."



88000 Visual Development art by Bryan Jowers

above: Visual development art by John Watkins

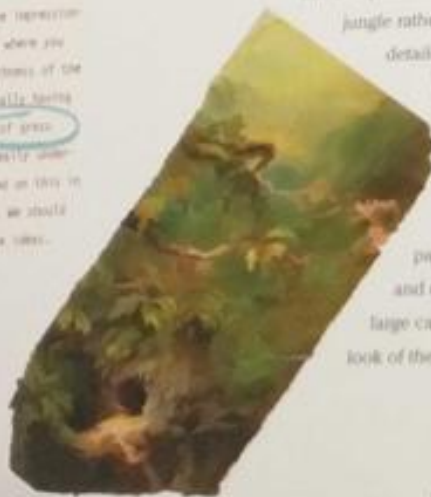
above: Background painting from *Dumbo* (1941)

Even before they set off on safari, the filmmakers had some basic ideas of what their jungle environments should look like. In the early stages of visual development, they brought in several prominent artists to provide ideas and inspiration. Artist John Watkins helped to influence the look of the film with his expressive backgrounds and loose painting approach. Paul Felix did some impressive designs and brought a sense of fine detail to the film.



See St. Pierre's Journal
May 3, 1936

we are drawn to the impression-
ism used in *Dumbo*, where you
really feel the rhythms of the
forest without actually having
to see every blade of grass
shown. You may really under-
stand and captivate on this in
the design of *Dumbo*. We should
examine more of these ideas...



"John Watkins got everyone excited about the possibilities for the film with his early paintings," says St. Pierre. "His work captured a spontaneity and an overall impression of the jungle rather than a hyper-delineated and highly detailed style. When you watch the film, it feels like there's all this detail, but if you look really closely, it's just suggested and your mind fills in the blank and interprets a lot more than is really shown. He painted some really large pieces and did lots of painting—generally on large cardboard swatches—to inspire the look of the jungle."



above: Visual development art by Paul Felix

See Walt's Journal
April 26, 1936

Paul's drawings are not too
far from the impression-
ism of the jungle, without
overloading the viewer with
detail. We must translate his
work into our backgrounds.

not on film. Layout artist
Burt Foster helped the film-
makers to translate Felix's
atmospheric style into lay-
out concept drawings.



"From Paul Felix's
graphite drawings, we
got a sense of light
and the way to depict
masses of trees and
foliage in a simplified
way," adds St. Pierre.

"He had a way of rendering that would allow light to spill over
surfaces and describe form with just light and shadows. He
would smudge things and give them an elegance and beauty
that were very inspirational to us."

Felix notes, "I tried to go for more
atmospheric, impressionistic style draw-
ings. For this film, they wanted the
paintings to have a feeling of depth and
we were able to convey that through
color and evident brush strokes."





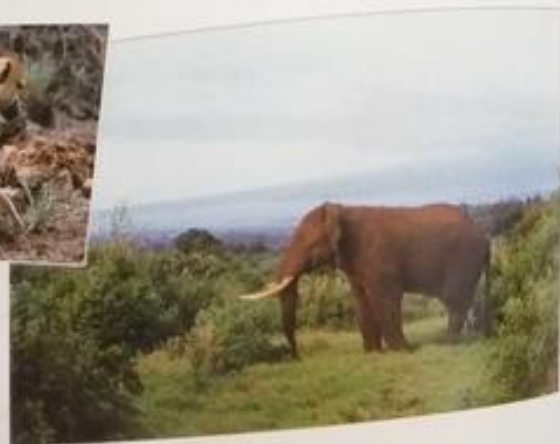
1000 Members of the Tarsan crew that made the trip to Africa included (from left to right) David Strathan, Chris Buck, Brian Pimental, Kevin Lima, Michael Lohr, Paul Felix, Dan St. Pierre, and Doug Ball.

The main safari got underway on March 12, 1996. Directors Buck and Lima, Creative Development Vice President David Strathan, and a small contingent of the film's artistic supervisors (Doug Ball, Paul Felix, Brian Pimental, and Dan St. Pierre) arrived in Kenya, where they embarked on an ambitious two-week sightseeing excursion. They visited well-known reserves and lodges such as "The Ark," and explored Masai Mara. Head of Backgrounds Doug Ball personally shot over 5,000 photographs as reference for the film.

The group started out at Amboseli National Park, where they observed elephants, zebras, gnaffes, cape buffalo, ostriches, baboons, wildebeest, warthogs, impala, hyenas and a hippo.



1010 The Tarsan crew took many reference photographs of wildlife during their trip to Amboseli National Park in Kenya. This leopard (the right), baboon (left), and African red elephants (left) all found their way into the film.



Chris Buck's Journal
March 14, 1996

There's no way to describe the feeling of being near the animals. In the jeep you feel relatively safe, knowing you can run away if they charge.

There seems to be a very gentle, intelligent feel to the elephants. The strangest feeling is that you're watching dinosaurs—they are so big and seemingly so unreal.

1017 The crew also took extensive photos of the surrounding landscape to use as reference in creating their backgrounds.

1018 Background art from the baboon chase by Phil Phillipson

1019 Kevin Lima found this feather on the trip to Africa and incorporated it into his journal.



1020 Crew members take a break in the shade.

1021 The crew's Masai guides, James and Sarnon, study the Puff Bitter.



Don St. Pierre's Journal
March 13, 1996

Alan told us how Tim stepped on a Puff Adder—one of the most deadly poisonous snakes in East Africa. It did not bite him, but it was necessary to kill it and Sarnon accomplished this with an impressively accurate spear throw which passed squarely through the snake's head.

Chris's Journal
March 22, 1996

I think I have mentioned one of the great moments of the trip. On this, I was



As we walked out of the Sanctuary, we were greeted by a group of gorillas. One of them came up to Oliver and when he was about 10 feet away, I walked over to get it and it pulled away from me. We couldn't start to see it as it was with us until it was fairly close to me. It was a bit of a surprise.



The gorillas start climbing a tree. I sit down in the shade. They come down and start to play with me. For the next two hours we talk, we whistle, they

chuckle at me. I sit down next to another little named Sophie and she looks pretty at me and moves closer. I know it sounds odd but these days I feel like I'm back to where I feel the gorilla is. I feel like I was a kid. The gorilla that I love to come by is my adult world.



Vince (the park manager) has a five-year-old son named Oliver who has grown up with Sophie. When Oliver was born, Sophie was six months. Vince (Tarzan's, grow-up with apes), Sophie was raised since infancy by Vince and



One of the major highlights of the trip occurred when the group visited the Sweetwater Chimp Sanctuary and met park manager Vince Smith. Smith took them to his home, where they were introduced to a family of chimps that roamed freely on the property. This experience was to have a profound effect on Lima and the others and provide a great inspiration for the film.

THIS PAGE: Director Kevin Lima plays with Oliver and Sophie at the Sweetwater Chimp Sanctuary



thinks he is her son. Vince shows Sophie to his daughter and Oliver thinks she is his sister.

All of this is really and this the research we're pretending to do on this vacation of a lifetime. I'm reminded by this little chimp boy, Oliver, in roughhouse with the chimps and with me. I love to play. Play is something I feel like I've denied in my life. I have to play. All in all, this was one of the great experiences of my life.

As I said goodbye to Oliver, I cried. I tried really hard to breathe deeply and put on a grateful face. How can I ever forget my close friends that let me be a child for a couple of hours at their home at the Sanctuary. Thanks.

THIS PAGE: These photographs of gorillas were taken by the filmmakers on their trip to the Bwindi Impenetrable Forest



By March 24th the group had moved on to Uganda to observe the mountain gorillas in their natural habitat. Since gorillas were to play a large role in the story of *Tarzan*, this visit was much anticipated and very educational.

Among the other highlights of their trip, the group took a hot air balloon ride and visited magnificent waterfalls. The experience filled them with a sense of awe and wonder.

Seven months later, Tarzan Supervising Animator Glen Keane took a similar trip to Africa and had a chance to observe the



gorillas for himself. He found that the experience gave him some valuable insights and an important new perspective on the direction the film was taking.

According to Keane, "Chris and Kevin kept talking about the theme of 'family' for this film. I wanted to go to Africa myself and see what those gorillas were all about.

"It was like a little paradise," continues Keane. "I came away thinking 'Wow! I can really understand why Tarzan loves it here, and would decide to stay. This is really where he belongs. This is his home and his family.'"



Chris's Journal
March 24, 1996

We had two trackers and an English-speaking guide take us up a well-worn path. We then cut into the jungle and our trackers fanned away at the vines and plants. Crooked vegetation, nests and poop were the signs that we were nearing the gorilla camp. We removed our packs, put down our walking sticks and took only our cameras.

When we first walked in, we had a great view of a young gorilla. Then we noticed the mother behind her. I was amazed at how comfortable they were with us. About 50 feet away, the Silverback decided to come down and check us out. He laid down because one of the females for awhile. Then he got up in a threatening pose and stared at us. We all crouched down and looked away so as not to make eye contact with him. He then walked right past our group, not more than eight feet from us. We could see that the whole group was together.

Our hour was up too soon. The gorillas were moving on and it was time for us to move on as well. It was a breathtaking experience—almost like an out-of-body experience. I just couldn't believe I was there. Seeing the gorillas up close was awe-inspiring. They are so large and powerful yet so gentle and peaceful. I still can't believe it happened. A dream came true.

THE OTHER
LIKE THIS



from Lucille Savit's *From
Ellen Key's Africa Journal*

art. These waterfalls San Joaquin sketched in his journal while in Strickland found their way into the film.

STORY: Young Tarzan takes a daring leap at Elephant Falls
Production still

[illegible]

- negative means the ΔG is small
 - not actual = standard under the
 conditions that = pure the most
stable form - always at 25°C



and some work by the camp
which will show evidence of settlement. The latter is
about 1/2 mile up the creek, 1/2 mile from the camp.



xxxx - 8 page form class
 Ensign & Africa journal.

ment used Tarnet investigates traces of the humane presence in the hardware trocket. Production still.

son? Kevin Lima sketched a bamboo thicket that the team came across on their Africa trip in his journal.

DESIGNER: Background art by
Thierry Fournier.

Chris Buck's Journal!

We have now taken off, back to L.A. It will take me a long time to process this trip. I will never see Africa the same way-it's even more incredible & beautiful than I imagined.

The World's Journal
 November 8, 1966

After the party's time, we walked through the "Imaginable Forest" - one classic jungle. It was everything I always imagined a jungle would be like - a mix. Twisting trees, teard with twisted vines obscuring the forest. Moss covered everything. Huge tropical plants covered the ground. The floor of forest broke shallow over the floor of forest, with roots and vines.

Stems: 2 to 4 mm thick, erect,
decumbent, the stem isn't just
very dense, virtually free branches.
They compress, attach, internode.



to find the desert with a green and yellow
the sand for the clouds and the fish, but we
find in the water the clouds a world of
lines, animals, birds and clouds. This could
be the same land.

WE ENTERED A BARGE TICKET AND 3, ONLY
SEVEN DOLLARS, YET NO, NOT BITTEN BY
BATS. DID THAT FIRST IMMEDIATELY I ARRIVED
TO THE BARGE AND PUT ON MY BOOTS, TROUSERS
PANTS IN MY SUITS.

und im letzten Teil des Films steht
das Südbotzger in der Mitte, links
der andere, rechts, im Hintergrund.



HOW DID WE DO IN THE FILM? I'M
ALREADY GOING TO BE HONORARY?

Campfire Chats, and I want to call it!

WASH STATE 8/20/96

WE'RE DRINKING AND INTERFERING WITH
AND SERIOUSLY NEEDED SOLITUDE. EVERYONE IS



St. Pierre's journal
The background setting into the film
was that with color and light, it took
us an entire year to develop the
look of the film. We wanted to
have the colors of the jungle be
the colors of the film. We wanted
to have the colors of the film be
the colors of the jungle. We wanted
to have the colors of the film be
the colors of the jungle.



1997. Color key by
Jonathan Sage Morales

For St. Pierre, the trip to Africa strengthened his desire to capture the depth, dimension, and drama of the jungle setting in his art direction for the film. After visiting the dense and exotic Ingorable Forest, he was anxious to return to Burbank and put these ideas to work.

Working in close harmony with the directors and the film's layout, background, computer graphics, effects, and scene planning supervisors, St. Pierre set out to capture the feel and flavor of Africa in a way that no other animated feature or live-action Tarzan film had ever done before. Having served as layout supervisor on *The Lion King*, he knew what he

didn't want it to look like. That film took place largely in the flat open treeless savanna region of Africa and its few tropical jungle scenes were more fanciful or imaginary with



1997. Color key by
Jonathan Sage Morales
The use of light and shadow in this scene created a safe house for Kala.



1997. The use of light and shadow in this scene created a safe house for Kala.

1997. Cleaning animation of Kala by June Fournier, effects animation by Peter Rubin



St. Pierre's journal
July 22, 1998

The idea of keeping the gorillas suspended in foliage has been somewhat difficult to execute.

Typically, animated characters play on a flat ground plane, eliminating the need for interaction with their environment.

When we went to Africa, we realized that we were there.

One day in jungle we decided that we needed to break some animation rules to achieve this effect. It is a difficult little plan to achieve.

We often joke that our next animated film will take place in the desert or a supermarket parking lot!!!

exaggerated colors. The jungle in Tarzan had to be natural and the characters had to be seamlessly integrated into their environment in order for the story to succeed.

St. Pierre and the artistic team applied a wide variety of traditional methods and techniques to achieve their goal of making the characters seem at one with their jungle setting. Shadows wrapping around the characters and moving across their faces suggest the canopy of plants and trees above. Having the characters move in and out of beams and pools of light also make the world a more realistic and believable place. Overlays of plants covering the characters' feet made it feel as if they were wading through the jungle and provided another way of placing them credibly in their natural environment.



1001: Tazari key by
Thierry Jaurien

1002: Tazari inspects the trail
made by Clayton and his
machete. Production still

1020: Beams of light cut
through the jungle cover
suggesting danger for the
scene in which Tazari
confronts Kechak. Workbook
drawing by Olivier Adam



Defining the look and style of *Tarzan* required the efforts of an immense creative team. In the interest of showing the contrasts between the animal and human world, the team experimented with different approaches to lighting and color styling. St. Pierre explains, "In our movie, light equals danger, and darkness or subdued light is safety. Where to humans safety equals light, the gorilla habitat is under a canopy and to them that is safety. During the course of the movie, whenever danger threatens, like when Sabor the leopard shows up and attacks the gorilla family, there's strong light. When we first meet Clayton, he is cutting down the bamboo forest and letting more light break in. So it's two kinds of worlds—the cocoon-like shelter of the gorilla habitat, and the open sun-bleached world of the humans."



1001: Light breaks through
Tarzan's hiding place as Sabor
attacks. Production still





A painting of a gorilla roaring in a forest. The gorilla is dark and its mouth is wide open, showing its teeth. The background is a lush, green forest with sunlight filtering through the trees. The painting is tilted and has a white border.

A large, curved photograph of a dense tropical jungle. The scene is filled with lush green foliage, including palm trees and various tropical plants. A bright light source, possibly the sun, creates a strong lens flare or glow on the left side of the image. In the bottom right corner, there is a smaller, rectangular inset photograph with a white border. This inset photo shows a similar jungle scene but with a distinct reddish-brown object, possibly a person or a structure, visible in the lower right portion of the frame.



"As a means of visual storytelling," continues St. Pierre, "the colors help to emphasize the emotions that the characters are feeling. A lot of the film's more intense moments take place at sunset, for example. When Kala tries to convince Kerchak to let her keep baby Tarzan, the scene takes place against a beautiful orange red glow to help support the heat of the moment. Then it cools off and we do a color transition out of that into night. Another example is when Tarzan is being yelled at by Kerchak for endangering the family. He runs off dejected and puts mud on his face to make himself look like a gorilla. All that takes place at night. It is very cool and very blue. It provides a striking contrast to the orange and red scene that preceded it.

"Associate Art Director Dan Cooper color scripted the whole film in thumbnail form," adds St. Pierre. "Together we worked out key color beats and significant color transitions between sequences. The overall color palette of the film is what I began calling 'action adventure color.' It's more like old book illustrations and reminiscent of the work of Wyeth, Howard Pyle, and William Bouguereau. We were also influenced by Rembrandt and tried incorporating the use of a single light source with a very warm light that goes soft around the edges so everything falls off into darkness. You can see this in the romantic moment in 'Strangers Like Me' when Tarzan is falling in love with Jane with the light from the magic lantern as the primary source."

1992 1993 Thumbnail color script
from the "Strangers Like Me"
sequence in "Action Adventure"
color by Dan Cooper



"We tried to find a common language for the painters—one that Dan St. Pierre, Doug Ball, and myself would all feel strongly about," explains Cooper. "This common aesthetic could be combined with real experiences and influences of the Africa trip."

"It was important to have a feeling of light and temperature that was believable. Dan and I would go back and forth trying to find the right look. Our choices for each sequence are reflected by the color script which is then interpreted by Doug and several key painters such as Paris Head of Backgrounds, Joachim Royo Morales, Jennifer Andu, Sunny Apinchapong Yang, among others. It is this combined effort that gives the film its rich, luscious look."



1999: Production still: "Kala" returns to the forest. Production stills.

1999: Color key by Jean-Paul Deromont.



2000: St. Pierre's journal, January 15, 2000.

We need to remember to include repetition of color (blue, red, etc.) similar elements in the jungle.

Find a way to describe the jungle to the audience. What is the best way to depict the jungle's confusion with light and color?



Color is also used to support the dramatic impact of the story. St. Pierre explains, "We wanted the audience to have a sense of progression of time during the course of the film, so we tried to use light and color to depict this. Even at a story level, we would discuss how to give the film an overall balance of light and dark by adjusting the time of day in which the scenes were set. With regard to the color palette, we've got sunset colors, evening colors and morning colors to help them fit within the world we've created and to suggest a linear time frame."



1999: Production still: "Kala" returns to the forest. Production stills.

2000: The tree house is a blend of the natural, natural how shape of the man-made world and the organic, elegant curves found in nature. It is there that Kala discovers baby Taroni, caught between two worlds. Final layout by Simon Patten.

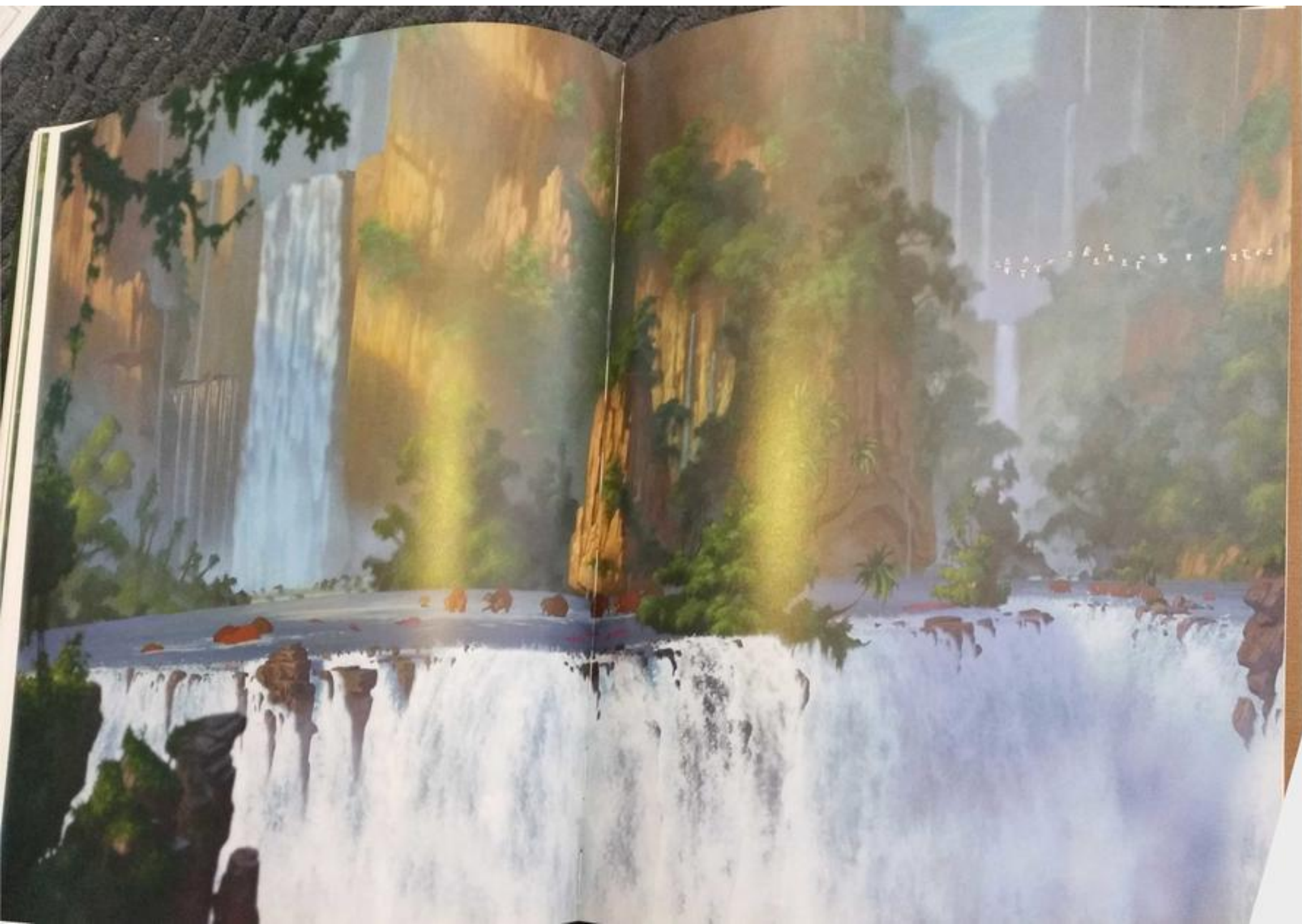


St. Pierre says, "Throughout the creative process, we tried to weave a lot of different color threads together to get a beautiful fabric. In the end, there's all kinds of backstory that nobody will ever see and all kinds of theories about color and light and what they mean that help to create our finished film. A main concern was that it feel like a real place—it has so much of its own logic and so many rules to it. It had to be a reality for us to believe it. Hopefully, some of that shows through so that the audience will be able to appreciate the fact that we created this world with its own integrity."



2000: Depending on the psychological state of the characters, angles might be pushed to support the story content. The sharp, aggressive angles in this background by Justin Brundatator, serve to brighten the scene of danger of the hidden cave.

2000: Production still of Elephant Falls. Digital rough and hand-drawn animation by Dan Chika and Rick Muller.



1927: Layout study for the scene in which Tarzan battles Tantor the Great Ape.

1928: Layout drawing by Gene Kauter.

1929: Background art by Marvin Benish.



Another key element of the art direction of the film was a revolutionary innovation that would unite the artistic and technical teams in an exciting new way. St. Pierre's desire to create living, breathing backgrounds predated his trip to Africa. As a layout supervisor, he had been thinking for some time about new ways to have two-dimensional characters move believably through three-dimensional backgrounds. As he was finishing up a one-year stint in France on *The Hunchback of Notre Dame* he had the opportunity to discuss his theory with Walt Disney Studios President Peter Schneider. They talked extensively about the role of technology in animation and how artists could make better use of these new tools.



1929: This drawing by St. Pierre is a layout study for the scene in which Tarzan battles Tantor the Great Ape.

1929: Tarzan battles Tantor in an animated scene. This scene was animated using the revolutionary new technique of "backgrounds on wheels."





TO PROVE THAT DEEP CANYVAS WAS indeed a viable process, a series of tests were conducted to determine what its full potential was.

LEFT: A Deep Canyvas layout is first developed as a pencil drawing. Layout sketch by Ben St. Pierre.

MIDDLE LEFT: A rough layout drawing is then produced incorporating 3-D wireframe models such as rocks, trees, and vines.

RIGHT: The rough models are refined to include details like moss and leaves.



St. Pierre recruited Eric Daniels, a well-regarded computer graphics expert with a background in traditional animation, to help him make the 3-D jungle a reality. "Deep Canyvas" was the name Eric gave to the technological process that made this possible. Perfecting the process took the cooperation of many departments including layout, background, computer graphics, digital painting and scene planning. Associate Producer Chris Chase became a champion of the cause and played a key role in getting the filmmakers the support they needed to develop and implement this new approach. Chase asserts, "Anytime there's a new process it's questioned. But the *Tarzan* crew was wholly dedicated to making this innovation work." Schneider says, "If you're making a movie about a man who is immersed in the jungle, who moves through the jungle, who has adopted the jungle as his home, you need something that allows you to show that story point by having him move through it. Deep Canyvas allowed us to do that. We weren't interested in it as technology. We weren't interested in it as a stunt. We were interested in how it could best be used as a storytelling tool."

Daniels notes, "In live-action, even the lowest-budget jungle film offers a full, rich 3-D effect. They just put in a crane shot

wherever they want and are able to use the camera in a more expressive way than you're ever allowed to in animation. Dan wanted to be able to move the camera freely in 3-D through a painting of a jungle. It became a real puzzle for me and a wonderful challenge that I really loved. Within four weeks of being on the job, I had written the document defining Deep Canyvas and then it took another eight months for my team to figure out all the ramifications and work out the software. George Kafanics and Tasso Lappas did an incredible job writing the software and really made the whole thing possible."

THEY HAD THE FIRST 3-D JUNGLE scene, and it was beautiful. Dan, of course, is close to the heart of the film and we agree to show him what we were doing. Dan is the one who is the most interested in the 3-D scene.



LEFT: Working from the cleanup layout, a hand-rendered pencil drawing is then created defining the lighting and textures of the 3-D elements. Drawing by Ben St. Pierre.



MIDDLE: A background artist then digitally paints the image. Background art by Steve McCarling.



RIGHT: Special 3-D objects that define the areas which will remain in focus are added to the scene. Rendering by Eric Daniels.



MIDDLE AND BOTTOM RIGHT: Finally, a high resolution image is rendered.



1999: Rough layout of the ship by Vincent Massey (left). Cleanup layout by Bill Holman (right).



2002 (left): This diagram by Vincent Massey illustrates Taron's desperate attempt to avoid capture by Diagon and his thugs.



2002 (right): Production stills.

2006: Color key by Doug Ball.



Poulain notes, "This new approach to camera movements challenged us to reevaluate the way we create layouts. The computer proved to be a valuable new tool for the layout artists and allowed them the freedom to experiment with exciting new ways of staging a scene."

DIAGON



2002: Workbook page by Vincent Massey.



150: Production still from the 'Sabor's Chase'. Sabor's effects by Brian Wright

151: Tarzan and Jane's crash through the jungle floor. Hand drawn effects by Thomas Robert. Digital foliage animation by Craig Sullivan



For Effects Supervisor Peter Demund and his team of 71 effects artists in Burbank, Paris, and Florida, *Tarzan* represented many new and complex challenges. In the film, effects appear in practically every frame and help to 'stitch' the characters into their environment. Ranging from simple tone mattes (shadow elements that change with each movement) to a spectacular waterfall that uses over 250 elements for each frame, the effects team broke new ground and helped to make *Tarzan's* world come convincingly alive. Among the other dramatic effects on display in the film are a fierce lightning storm, shafts of light, bubbles, fire, fog, crashing waves and moving vines.



152: Dramatic still of the storm at sea. Lightning effects by Russell Green. Digital water animation by Bill Thompson. Fog, fire, and fog for digital water



153: The play of light on Tarzan's face helps him blend with the atmosphere of the painted background. Lighting treatment by Phil Hagil

154: Young Tarzan is dropped underwater during the elephant stampede. Production still. Water effects animation by Kathleen Beattie



According to Demund, "It was our job to animate anything in the film that was not a character. If Tarzan grabs on to a vine, our artists animated that vine. We were also responsible for the interplay between light sources and the characters, which meant not only animating shafts of light but also the resulting shadow elements. From an effects standpoint, this has been one of the hardest films we've ever done. Computers are playing an increasingly important role in creating effects, although the majority of what we do is still drawn using pencil and paper. This is the first

Disney animated film to use 'morphing' techniques for the water effects and it has been a terrific tool for our artists. We never want the audience to be thinking 'Wow! Wasn't that a great effect.' If we do our job right, the characters will be seamlessly integrated into the scene and the effects will support the action that is taking place on screen."



1937 (top): Tarzan takes Jane on the death ride of her life as he rescues her from the Saboteur. Digitally painted deep canvas background art by Greg Miller. Rough animation of Tarzan by Glen Keane, and of Jane by Ken Sanzari







THIS PAGE: Wireframes of Deep Canvas layouts by Bergitta Pullano. Backgrounds by Greg Miller. Rough animation of Tazari by Glen Knapp, and of Javi by Ken Duncan.

Get It? Here's a Journal
January 11, 2011

Let's for Deep Canvas:

1) Support story and character work.
2) Check 3-D shots that we could not otherwise do using 2-D.
3) Explore the obvious "what" look which would be a great step in the future.

4) Describe the difference 2-D and 3-D shots without missing the difference between.

The 3-D camera is used to Tazari's journey. As a character, he starts out 2-D but then shifts to 3-D and this movement as he becomes more "civilized" characters and backgrounds are more complex.

We were 2-D back into Tazari's world during his triumphant return to rescue of the ape family and for our final shot.



AMITY LOMB'S STORY
JULY 18, 1998

I AM CURRENTLY WRITING TO THE
ART DIRECTOR ON JULY 18, 1998. THE
ART DIRECTOR IS ASKING FOR THE
ARTIST TO SUGGEST THE BEST WAY TO
DO THE CHARACTERS. THE COLOR
ARTIST OF THE FILM, ALL ARE UP
TO A PLACE OF ART THAT I'M SURE
WILL BE RECOGNIZED.

THE Tarzan moves
effortlessly through the
jungle. Production still

ART DIRECTOR
Ben St. Pierre

"The breakthrough for Deep Canvas," concludes St. Pierre, "is that we've got artists handling most of the process. That means layout artists and scene planners have control over the movement of the camera, background artists use computers to paint the backgrounds, and effects artists use them to move the 3-D objects around. This is the first time so many artists have used computers and worked so closely together to create the finished image."

In the end, the artistic team succeeded in creating the "ultimate jungle"—a larger than life environment based on the locations they visited on their trip, extensive research and their own imaginations.

St. Pierre reflects, "I'm very proud of the fact that we were able to move the camera in a way that we've never been able to before and were able to make a convincing world. It's the biggest accomplishment of my career and it required an enormous collaboration with a lot of artists to achieve something on this scale. It took much labor and a lot of time to get it right, but we fortunately had people who believed that it would happen and we somehow got over the hump."



TRASHIN' THE CAMP

Lead vocal Voss

(+B/V)

A. SHOO BEE DOO
DAB BEE DAB
N'DOO BEE DOO
N'DAB BEE DAB DAB'N DOO DAB

B. SHOO BEE DOO
DAB BEE DAB
N'DOO BEE DOO
N'DAB BEE DAB DAB'N DOO DAB YA

A. EPT.

C. DOO BEEP SHG DOO

- ② TANTOR + CHAIR (?) PROD.
- ③ WHISTLE
- ④ COFFEE JAR/CAN
- ⑤ POTS/BUCKET HIT
- ⑥ TRAY }
"COMPH!"
- ⑦ CLOTH/TENT/CLOTHES RIPS
- ⑧ CRATES W/BOTTLES SMASH
EMPTY CRATES SMASH
FURNITURE SMASH
- ⑨ PLATES/GLASSES SMASH
- ⑩ TYPEWRITER/TINS/RECALL
- ⑪ BASS TUB BEING HIT
- ⑫ UMBRELLA CLOSING ON APE
- ⑬ QUICK APE NOISES
- ⑭ ? BASS DRUM + TOMS
- ⑮ }
- ⑯ SEQUENCE WITH ABOVE
PLUS PLE ⑰ CHAT



Inspiring Rhythm

top: Phil Collins swings in with some of his gorilla pals
bottom: Phil Collins doing what he does best

With Terk on percussion, Tantor hooting in on trumpet, and a band of gorillas furnishing sundry sounds, the "Trashin' the Camp" musical sequence in Disney's *Tarzan* is a riotous jungle jam session. As written by the multitalented Phil Collins and sung in scat style by Rosie O'Donnell (as the voice of Terk), this musical mayhem is representative of the unique role that music plays in the film. It also underscores the beautiful harmony that often results from the chaos and cacophony of the creative process. Collins proved to be an enthusiastic and inspired collaborator who helped give the film a momentum and rhythm all its own. Like all good partnerships, his music led the creative team to explore new paths while the film's bold imagery and dynamic story elements helped Collins to write what he considers to be some of the best songs of his career.

THE PENINSULA REVEALS

Son of Man
you will land
these animals go
with Phil
in music in time you'll be

NOTE: Some of Phil Collins's preliminary notes for *Son of Man*.

NOTE: Young Tarzan struggles to his journey from boy to man. Production still.

In addition to "Trashin' the Camp," Collins wrote four other songs for *Tarzan*—"Two Worlds," "You'll Be in My Heart," "Son of Man," and "Strangers Like Me." An animation fan since childhood, he has followed the medium's resurgence in popularity, yet he had never really given any serious thought to composing music for an animated film. That changed in the summer of 1995 when Disney's Executive Music Producer Chris Montan first approached him on behalf of the filmmakers about writing some songs for *Tarzan*. Collins's driving rhythms and percussion were seen as the perfect match for a film with an African setting. "The most remarkable aspect of Phil's creative process," states Montan, "is his inexhaustible focus on excellence. When you combine that with his incredible musicality, it is not surprising that great music is the result."

Shortly after that initial meeting, Collins began reading Burroughs's *Tarzan of the Apes*, as well as an early treatment



NOTE: At the filmmakers' request, Collins sent his team some of four of the five songs in *Tarzan*.

for the Disney animated version. He was exhilarated by the story and made copious notes. Within two weeks, he had written "loads and loads" of music based on his first impulses and impressions. Three of the songs written during this period—"Son of Man," "Trashin' the Camp," and "Strangers Like Me"—ended up in the final film.

Bonnie Arnold recalls, "Phil met with us at Feature Animation to discuss what we had written and to explore more song ideas. Before our meeting was over, he was beating out a rhythm on the handrail that became part of 'Two Worlds.' He is an amazing collaborator—always there for us when we need him."

Over the next three years that the film was in production, Collins worked tirelessly to fine-tune the songs he had written and tailor the lyrics to the needs of the story. Montan asserts, "Phil is one of the world's great songwriters. His melodic and lyric expression strike a universal chord." Despite his busy concert schedule, Collins always found time to check in with the filmmakers and fax his latest revisions. He also continued to write and send demos of new songs he recorded at his home studio in Switzerland. His demos were so good that in several cases those vocals became the final tracks heard in the film.

NOTE: Producer Bonnie Arnold and Directors Kevin Lima and Chris Buck try their hands at collaborating with the maestro.



PHIL COLLINS'S JOURNAL First Meeting

The first meeting to discuss my writing the songs for *Tarzan* was with Directors Kevin Lima & Chris Buck. The collaborator, Chris Montan, the agent, Henry Chin and my assistant Tony Smith at the Metropolitan Hotel in Geneva. I felt both excited and a little nervous. Having never written the music for a film, I wasn't sure I could deliver what they needed, but I knew that constant rewriting would "come with the 'territory' job." It was a great comfort when they assured me that they didn't want me to conform to some established mold. They just wanted me to be me.

There was the work collection of the two directors, Chris & Kevin, was a little shy at first, though I've come to realize that he knows exactly what he wants and is very funny. Their vision of this project has been so focused and centered that every decision is an education for me. They have investigated every way of telling the story of their *Tarzan*, sometimes writing to a dead end, but that has to be the case when dealing with animation. You can do anything, so you try everything.



1.2-120.1
Storyboard art from the "Two Worlds" sequence by Paul and Lorian Stern

For the opening of *Tarzan*, Thomas Schumacher voiced a desire to have Collins create a song that would serve as film's anthem. Collins answered this directive with the song "Two Worlds" which establishes the film's profound emotional tone as it explores the convergent paths of a human family and a family of gorillas. The tribal beat of the song teamed wonderfully with the mood the creative team wished to evoke as the humans encounter a forbidding new environment and the gorilla family grieves their loss.

Finding a score composer who could capture the essence of Collins's songs and weave a seamless musical tapestry that would support the emotional and dramatic needs of the film proved challenging for the filmmakers. They found the ideal collaborator in Mark Mancina, a versatile composer/music producer who, among other things, had previously played a key creative role in producing and arranging the songs for the film *The Lion King* and produced all of the songs and music for the current *Roy Award*-winning stage version of that film.

The dramatic and ambitious opening sequence built around the song, "Two Worlds" is among the composer's proudest musical accomplishments on *Tarzan*. Mancina says, "I love the opening. The first eight minutes of this movie sets up the whole story through music. The challenge for me was not only to come up with the right arrangement for the song but to incorporate score within it. This was a process where I would be given the songs

and I would be given the lyrics. This gave me tremendous confidence at the end of that first get-together.

This was my first meeting with Producer Bonnie Arnold. She was very open, calm, and friendly. She had no confidence straight away and she is the perfect negotiator.

At the end of this meeting, when safely out of the storyboard room door, I mentioned to Kevin the "Two Worlds" that I composed for the opening of the movie's first 6/8 beat. He immediately responded. I went home and wrote the "6/8 Intro" (which later evolved into the film's opening song, "Two Worlds"). When Kevin and Chris heard the song, they were now visually inspiring they found it. This gave me tremendous confidence at the end of that first get-together.



1.2-124.1
This page, Tarzan and his human family find themselves shipwrecked on Africa's shores. Storyboard art by Paul Felix



1.2-141.1

Put your faith in what you most believe in
Two worlds, one family
Trust your heart
Let fate decide
To guide these lives we see

A paradise untouched by man
Within this world blessed with love
A simple life, they live in peace

Softly tread the sand below your feet now
Two worlds, one family
Trust your heart
Let fate decide
To guide these lives we see



127. Forest, development art for the cabin built by Tarkus. A Disney Library by Joe Gooding

128. Kerchak and Kala's son, who dies, being taken from the nest. Storyboard art by Lorne Hollander



Beneath the shelter of the trees
Only love can enter here
A simple life, they live in peace

Raise your head up
Lift high the load
Take strength from those that need you
Build high the walls
Build strong the beams
A new life is waiting



129. The tiger, Sabu, hunts. Storyboard art by Paul and Gertie Rizer and production stills



129. Kerchak and Kala

No words describe a mother's tears
No words can heal a broken heart
A dream is gone, but where there's hope

Somewhere something is calling for you
Two worlds, one family
Trust your heart
Let fate decide
To guide these lives we see

Every moment now the bond grows stronger
Two worlds, one family
Trust your heart
Let fate decide
To guide these lives we see

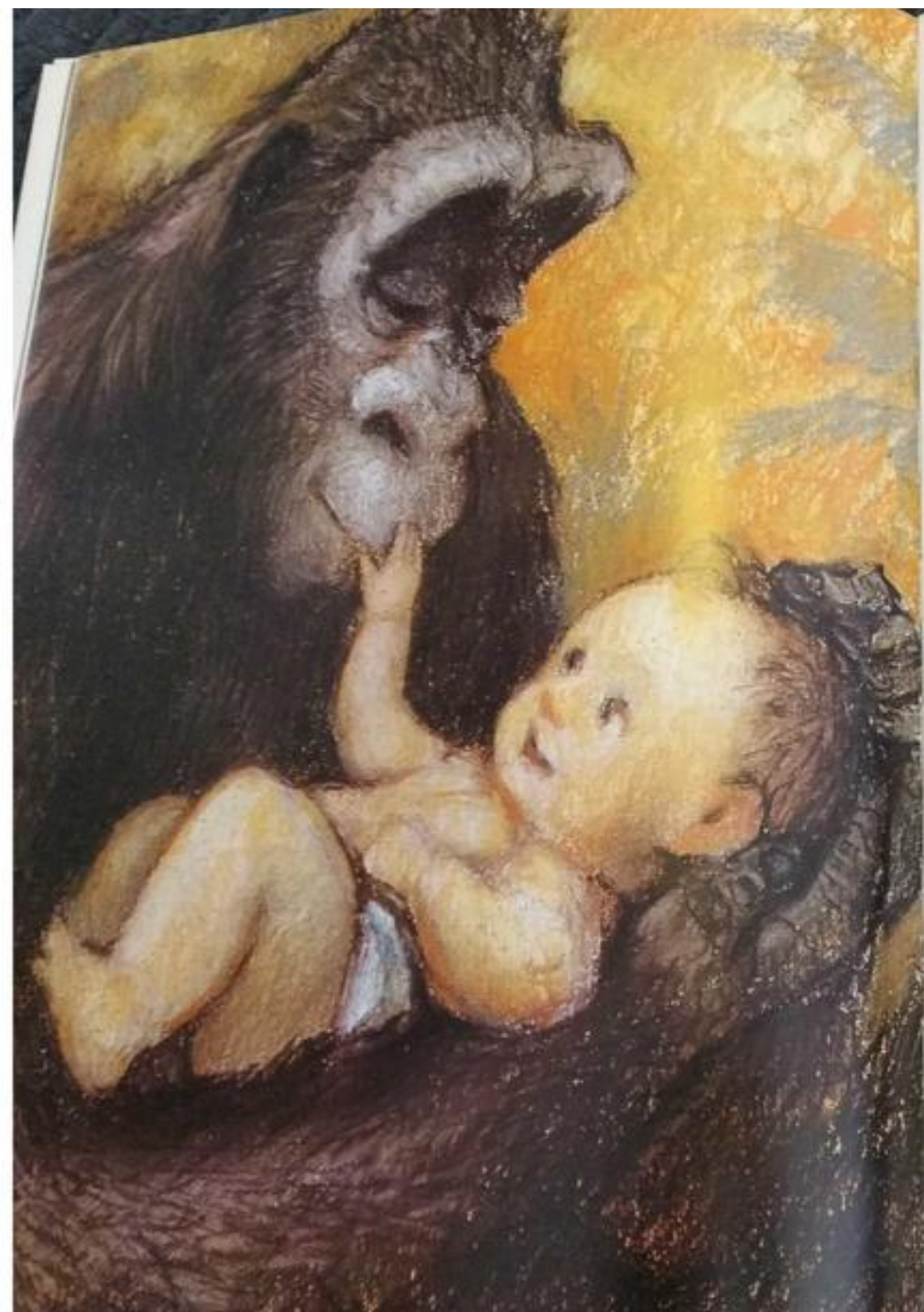


130. Kerchak and Kala grow the loss of their son. Storyboard art by Paul Talia

131. Baby Taran's crying leads Kala to the tree house. Production still

and have to fit them into the score. The idea of score and song arrangement came together as one entity, as Phil and I worked in tandem to create what's heard in the film.

"Because of the unique role that music plays in this film, it was very important to have a close working relationship between the song and score composers," adds Mancina. "Working with Phil has been an incredible experience for me. He is a consummate colleague."



and Jeffrey's Journal
 Collins
 When I started work on the book,
 I was given lots of examples for
 the songs which explained their
 importance of the "heart" of the
 story and the characters. Some
 examples were very touching. There
 was one of a baby bird holding the
 wing finger of an eagle. This was a
 poem for my sister's wedding and
 the baby bird was waiting for the
 love of her own life.
 I wrote the bulk of the song
 one night at a neighbor's house in
 Berkeley. By the way, I
 wrote down the chords and melody
 on old wrapping paper so I would
 not forget. It's a quick
 "gem" for John, Walter and I shared
 it with the group. He said he
 loved the chorus but felt the
 verse wasn't quite there yet. The
 advice and honesty were treas-
 ured. His comments were very con-
 structive and gave example to the age
 group that you need to do in a
 project. True story. I felt I had
 it, he didn't, and he was right.
 We arrived somewhere that we
 wouldn't have been, and it was a
 better place!

about The wrapping paper
 Collins used to compose
 "You'll Be in My Heart."

dream: Character develop-
 ment art of Kala and baby
 Tarran by R. B. Lewis

Collins quickly discovered that writing songs for an animated
 film is a different discipline than writing pop songs. He explains,
 "One of the big challenges is length. A song on a record can be
 anything from three to six minutes but when you're writing for
 an animated film you have to be more succinct. Two-and-a-half
 or three minutes is the max. And lyrically you can't come back
 and repeat the chorus. There has to be some kind of story move-
 ment. The lyrics themselves have to be much more specific than
 if I were writing a song for myself. I've never before had to write
 a song in which a mother ape sings to a baby to stop him from
 crying. In the end, it has to serve the movie. It can be the best
 song in the world, but if it doesn't serve the movie then it can't
 be used. It was a different place for me and, to be honest, I
 loved it. It was still fun three years into the process."





Come stop your crying,
It will be all right.
Just take my hand,
Hold it right.

I will protect you from all around you.
I will be here,
Don't you cry.

For one so small, you seem so strong.
My arms will hold you, keep you safe and warm.

This bond between us can't be broken.
I will be here,
Don't you cry.

anim. on screent. Rough animation
of baby Taran by John Ripa

for Kala soothes baby Taran to
sleep. Production still



Cause you'll be in my heart
Yes, you'll be in my heart.
From this day on,
Now and forever more.

You'll be in my heart
No matter what they say.
You'll be here in my heart always.
Always.

that Callone, the director,
and Executive Music Producer
Chris Montan (left) work with
Frank Wolf (right) to mix and
record the music for *Tarzan*.

still. These lush babies help
to create the serene, magical
environment that surrounds
Kala and baby Taran.

production still.



Bill Callone's Journal
Roule and Glenn (continued)

Beverly and the team were adamant that I
produce the recording. I guess they felt
that I had the experience to do so.
What they didn't know was that to pro-
duce your own album or even have for
your friends is relatively "easy"
free, just standing with your finger on
the talkback button with Glenn Close
and a crowded control room waiting for
your "beats of wonder" to a whole dif-
ferent set of nerves.

This insecurity probably existed in
both cases. I think Glenn felt a little
bit of first having a room full of peo-
ple, all there to do their jobs, so I
applied Glenn, the way she kept on
going take after take until we all felt
that we had it.



Apple, a dry but funny lady is also
a drummer, so we talked "beat" talk for
a while. I'd also been on her TV show,
so I felt I knew her a little. She was
great, giving us some drum parts scat-
ting over the melody.

There is a lot of psychological
warfare when it comes to producing an
artist. The coaching and convincing to
get a singer's best work. I know from
being on the other side of the glass
what I find intimidating or annoying.
We left New York with three master
tracks and Glenn and Apple committed
to tape and Apple was known to have
cleared another Apple.



Son of Man
Son of Man's, a man for all to see

Production still





Dab Bee Dah
N'Doo Bee Doo
N'Dab Bee Dah Dah'n Doo Dah

Shoo Bee Doo
Dab Bee Dah
N'Doo Bee Doo
N'Dab Bee Dah Dah'n Doo Dee Ya
Dap-Dah Dow Dow Dow

Shoo Bee Doo
Dab Bee Dah
N'Doo Bee Doo
N'Dab Bee Dah Dah'n Doo Dah
Bup-Bup Ba-Doo

OST: Task leads her people on a rousing rhythmic ramble. Rough animation by Mike Surina

Music: effects and music: Production studio from the "Trashin' the Camp" sequence

As far as the instrumentation of the songs and score for *Tarzan*, Collins and Mancina shared the desire to be faithful to the film's setting. Mancina, an avid collector of unusual musical instruments from all over the world, was able to incorporate many of the oddities from his personal collection into the film. A South American guitar called a Charango is heard in the lullaby. The musical theme for the leopard Sabor involved the use of an African bow-like instrument known as a Birembau and a Bullroar, an Australian instrument that you swing over your head to produce



a drone-like sound. Collins had been listening to African music since the late 60s and had even used big tribal rhythms for some of the songs on his most recent album, *Dance to the Light*. This seemed like a natural progression for him.

One song that presented some difficult and unique challenges was "Trashin' the Camp." Set in the human camp, this number finds Terk, Tantor, and their gorilla pals on a musical romp where close coordination was required between the visuals and the sounds. For the recording sessions, Collins and company had to bring in a variety of objects to match the sound of those seen in the film.

Collins recalls, "I actually did all the sound effects. I went around the studio bashing things with my hands and with the sticks. Everybody was looking at me like I was crazy. Eventually I hit myself on the forehead with my fists and they said, 'that's it.' We only did a couple of takes of it, but the next day, my head was all red. At the next session, we sent some guys out to get some pots and pans for the drum duet when a couple of the gorillas are challenging each other. It was great fun."

Doo Bup She Doo... woosh!

Shoo Bee Doo
Dab Bee Dah
N'Doo Bee Doo
N'Dab Bee Dah Dah'n Doo Dah

Shoo Bee Doo
Dab Bee Dah
N'Doo Bee Doo
N'Dab Bee Dah Dah'n Doo Dee Ya
Wix Bah Bah-Dah-Dah Wix Wix

Shoo Bee Doo
Dab Bee Dah
N'Doo Bee Doo
N'Dab Bee Dah Dah'n Doo Dah
Doo Bup She Doo... woosh!
Ba Doo Dah, Bup Ba Doo Dah

Doo Bup She Doo... woosh, woosh!
Doo Bup She Doo... woosh, woosh!
Doo Bup She Doo... woosh!





THIS WAS THE FIRST OF SEVERAL
STILLS FROM THE "STRANGERS
LIKE ME" SEQUENCE

STILLS FROM "STRANGERS LIKE ME"
WAS THE FIRST OF SEVERAL
STILLS FROM THE "STRANGERS
LIKE ME" SEQUENCE

A final song, "Strangers Like Me," explores the depth of Tazman's curiosity and emotions as he meets other humans for the first time in his adult life and discovers a long-suppressed feeling of belonging. "In 'Strangers Like Me,'" says Lima, "we decided it was going to be about discovery and what it is to be a man. The visuals show him gaining knowledge and learning about the outside world."

As a songwriter, Collins was able to stretch in new directions with this assignment. "When I write on my own, the structure—both chords and lyrics—tends to be quite simple. However, with the songs for *Tazman*, I pushed myself into a much more dramatic area than I would normally go. This of course proved necessary as the film when through so many emotional and dramatic changes. I ended up having written the kind of songs I'd never written before. Writing songs for this movie pushed me into different areas and caused me to do something better than ever. In a way I felt I'd grown up a bit as a writer."

Whatever you do, I'll do it too
Show me everything and tell me how
It all means something
And yet nothing to me

I can see there's so much to learn
It's all so close and yet so far
I see myself as people see me
Oh I just know there's something
bigger out there

I wanna know, can you show me
I wanna know about these strangers like me
Tell me more, please show me
Something's familiar about these strangers like me





Still from: Tarzan takes Jane to
see the wonders of his world
Storyboard art by Alan Raine

©2001 Production stills

Every gesture, every move that she makes
Makes me feel like never before
Why do I have
This growing need to be beside her

Ooo, these emotions I never knew
Of some other world far beyond this place
Beyond the trees, above the clouds
I see before me a new horizon

I wanna know, can you show me
I wanna know about these strangers like me
Tell me more, please show me
Something's familiar about these strangers like me



Come with me now to see my world
Where there's beauty beyond your dreams
Can you feel the things I feel
Right now, with you
Take my hand
There's a world I need to know

I wanna know, can you show me
I wanna know about these strangers like me
Tell me more, please show me
Something's familiar about these strangers like me

I wanna know



With you



186 Tarsus attempts to break free from Chapter's trap. Production still.

Another turning point for Collins during the production was a trip to the Paris Studio in 1997. At the suggestion of Bonnie Arnold, he spent a day visiting with Glen Keane and the group of dedicated artists working there. "I really thought that Glen and Phil should meet," states Arnold. "Having gotten to know the both of them over the course of the production, I realized that they were cut from the same cloth—brilliantly creative, but in different mediums. I asked Phil if he would like to visit the Paris Studio, and he jumped at the chance."

"Glen would show me what he was doing and he had so much energy," recalls Collins. "I came to feel very close to him and some of the others. He was describing one scene in which

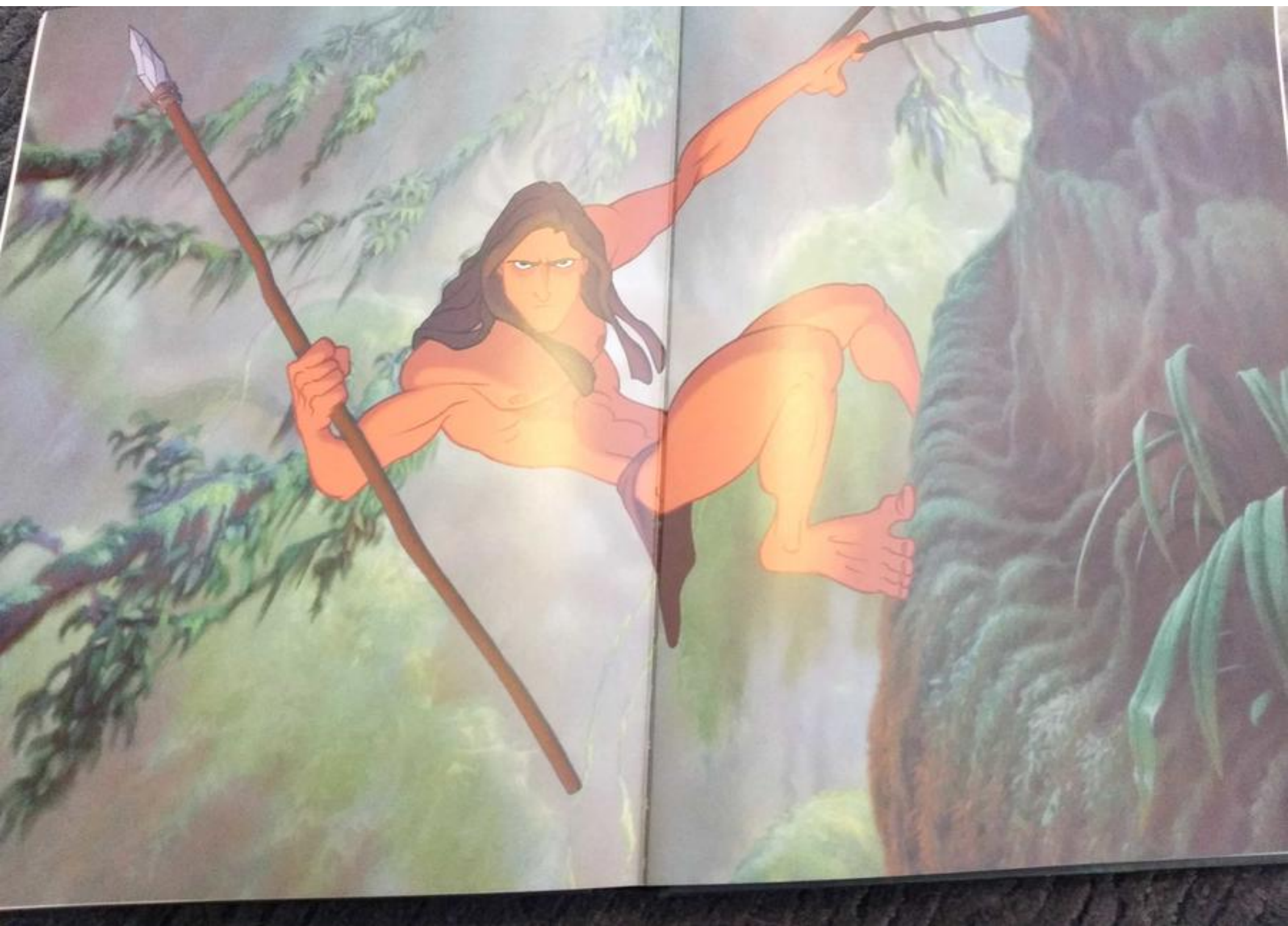
Tarsus is on the ship trying to break out of the hold. He told me he needed some kind of rhythm to help him animate the action. I went back to my studio and wrote some things even though I knew they would probably not be in the movie. It was great to work with the guy drawing the character and have him tell me what he needs so that he could do his job. It was also pretty amazing to think that this was the guy who had drawn so many of the characters that were a part of my daughter's life and had affected her so much. He's incredible. After the trip, we would stay in touch with one another. Every time he sends me a fax, he also does a drawing for me. I've got them all framed.

"I'm most proud of giving the filmmakers what they wanted and hopefully more than what they wanted," concludes Collins, "and feeling like I've written better than I could have done. That's a tremendous feeling of satisfaction. I've grown a lot through this movie—we've all grown because of the experience. You never get to that place where you've done it all. I'm constantly having to push myself to arrive at something that does the job. It's a great feeling to be a part of a project that's going to last forever."



187 Visit of Legend Jean-Christophe Paulsen, Phil Collins, and Glen Keane at the Walt Disney Feature Animation Studio in Paris.

188 Tarsus prepares to fight Lohar. Production still.



*I dedicate this book to the memory of my father, Herbert Green,
who taught me to love the written word and to reach for the stars.*

Acknowledgments

As an official chronicler of Walt Disney Feature Animation for more than two decades, I was thrilled to be asked to write the book about the making of Disney's *Tarzan*. For that, I am eternally grateful to Peter Schneider and Thomas Schumacher, who suggested me for the project and lent their insightful comments and support throughout. Thanks also to Roy E. Disney, the patron saint of Disney animation, who continues to inspire and motivate us all with his passion and ambitions for the art form.

Bonnie Arnold, the tireless and talented producer of *Tarzan*, will always be "in my heart." Her wisdom, generosity, and genuine enthusiasm made this assignment a joy from start to finish. She is tops in her field and a lovely person to boot. I'd also like to extend my sincerest thanks and appreciation to Directors Kevin Lima and Chris Buck for being so incredibly open, honest, and cooperative. Their vision and talent helped to make this film as fresh and exciting as it is and their journals provided some amazing insights into that creative journey. The delightful Juliet Nees who lent a pinch of ingenuity and a dash of sanity, was an indispensable contributor to this project.

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I feel privileged and honored to know and work with Glen Keane, the supervising animator for the character of *Tarzan*. Not only is he one of the greatest artists to ever work in animation but he is an incredibly wonderful person and a fantastic interview as well. To hear him talk about creating *Tarzan* and bringing the character to life on the screen is to be in the presence of a true master.

My thanks as well to all of the other supervising animators, department heads, writers, and voice talent who gave so freely of their time and shared their experiences for this project. They include Doug Ball, Brian Blessed, Dave Burgess, Glenn Close, Eric Daniels, Peter Demund, Minnie Driver, Ken Duncan, Russ Edmonds, Paul Felix, Tony Goldwyn, Nigel Hawthorne, Randy Haycock, Lance Henriksen, Wayne Knight, Mark Mancina, Dominique Monfery, Tab Murphy, Rosie O'Donnell, Brian Pimental, Jean-Christophe Poulain, John Ripa, Dan St. Pierre, Harald Sieperman, Bruce Smith, Mike Surrey, Marshall Toomey, Bob Tzudiker, and Noni White.

Having an opportunity to interview and interact with the legendary Phil Collins has been a dream come true. He went above and beyond the call to assist with this book. I am most appreciative for the access he provided to detailed notes and faxes regarding his contribution to the film and for his foreword.

During my tenure with the Studio, I have been lucky enough to count many of the great animation/film scholars and authors as my friends and colleagues. I have learned a great deal from these special associations and I will always be indebted to Leonard Maltin, John Canemaker, John Culhane, Bob Thomas, Scott Eyman, Stephen Rebello, J.B. Kaufman, and Russell Merritt. A very special thanks to my long-time friend, author and historian Charles Solomon, whose support, encouragement, and encyclopedic knowledge were invaluable.

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—H.E.G.

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Music and lyrics by Phil Collins
Original score by Mark Mancina

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BOOKCASE: Sketch of *Tarzan*
by Glen Keane.

ENDPAPERS: Color key by
Debbie Du Bois.



The Tarzan Chronicles

The Tarzan Chronicles reveals, in page after vibrant page, the mystery behind the magic of Disney's roaring jungle adventure. Select entries from journals kept by key members of the *Tarzan* creative team—including musician Phil Collins, directors Kevin Lima and Chris Buck, and legendary animator Glen Keane—illuminate the struggles, the triumphs, and ultimately the joy that marked the four-year journey from idea to finished film. Discover why the often-tackled story of *Tarzan* was so intriguing to the Disney filmmakers and how they decided to focus on the thematic question "What constitutes a family?" Read first-hand accounts of how the filmmakers created a *Tarzan* unlike any other. More than 500 pieces of artwork—ranging from concept sketches and storyboards to animation and production stills—enhance vivid, personal recollections and an inspired text that will delight readers in search of insider information about how this magnificent film came to life.

Howard E. Green is a key player on Disney's motion picture publicity and marketing teams. He currently serves as vice president of studio communications. He has written the official press materials for every animated film over the past twenty years, including *The Little Mermaid*, *Beauty and The Beast*, *The Lion King*, and *Mulan*. He lives in La Cañada, California.

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